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BETHLEHEM HOLDS ITS TENTH FESTIVAL DEVOTED TO BACH

Great Gatherings Once More
Worship at American Shrine of
the "Master of Masters"—Dr.
Wolle's Famous Choir Sur-
passes Itself in the Singing of
"Passion According to St. John"
and the Mighty B Minor Mass
—Soloists Enter Nobly into
Spirit of the Music

[From a Staff Correspondent]

BETHLEHEM, PA., May 30.—Bethlehem celebrated its annual Bach festivities on Friday and Saturday. And, with the last transcendent "Dona Nobis Pacem" of the B Minor Mass, the thrice admirable choir, which embodies an ennobling community art spirit pliably fostered through two centuries, rounded out the tenth year of its service of the master of masters. It has grown and prospered greatly in that decade and wears to-day the unmistakable aspect of permanence. That more colonists did not bring with them to America the fertile musical ideals that distinguished the Moravian settlers of Bethlehem is a sovereign pity. Such a happy contingency would long ere this have solved many of the most pressing problems of the nation's art life. At all events the descendants of the persecuted German sect have remained sensible to the obligations of their precious heritage and in so doing have evolved an institution of justifiable renown and an influence surprisingly far-reaching.

Comments on the festivals of preceding seasons make superfluous further effusions on the general indebtedness to the Bach Choir's organizer and conductor, J. Fred. Wolle. Retaining full cognizance of those features of his work which challenge disagreement—and they are not few—one is still impelled to acknowledge in admiration and gratitude the ultimate efficacy of his labors, the absoluteness of his sway over the organization evolved by his diligence and patience, his complete success in firing with his passionate zeal for Bach every member of a chorus largely untrained in the technical niceties of vocalism, but richly dowered with the treasures of enthusiasm and youthful freshness. Even now Dr. Wolle may be said to figure as one of the high priests of the quickened musical appreciation in this country and his place in its musical history would be assured were the Bethlehem festival to cease tomorrow. But they will not cease; already the reputation of the town has spread far for reasons other than the importance of its steel industry. And it is rumored that the munificence of Charles M. Schwab will soon provide the chorus with new quarters, better suited acoustically and otherwise to musical performances than the Packer Memorial Chapel of Lehigh University where the functions are now held.

Great gatherings heard last week's events. From Boston, New York, Philadelphia and points still further came the enthusiasts, some of them veterans of former festivals, others newcomers, but all equally struck by the beauty and the unescapable atmosphere prevailing the affair. Figures of distinction in the musical world were to be observed on every hand before the performances and wandering about the adjacent lawns during the intermissions. As guests of Mr. Schwab there were present Messrs. Finck, Aldrich and Henderson, the New York critics, who journeyed to Bethlehem in the steel magnate's private car and re-

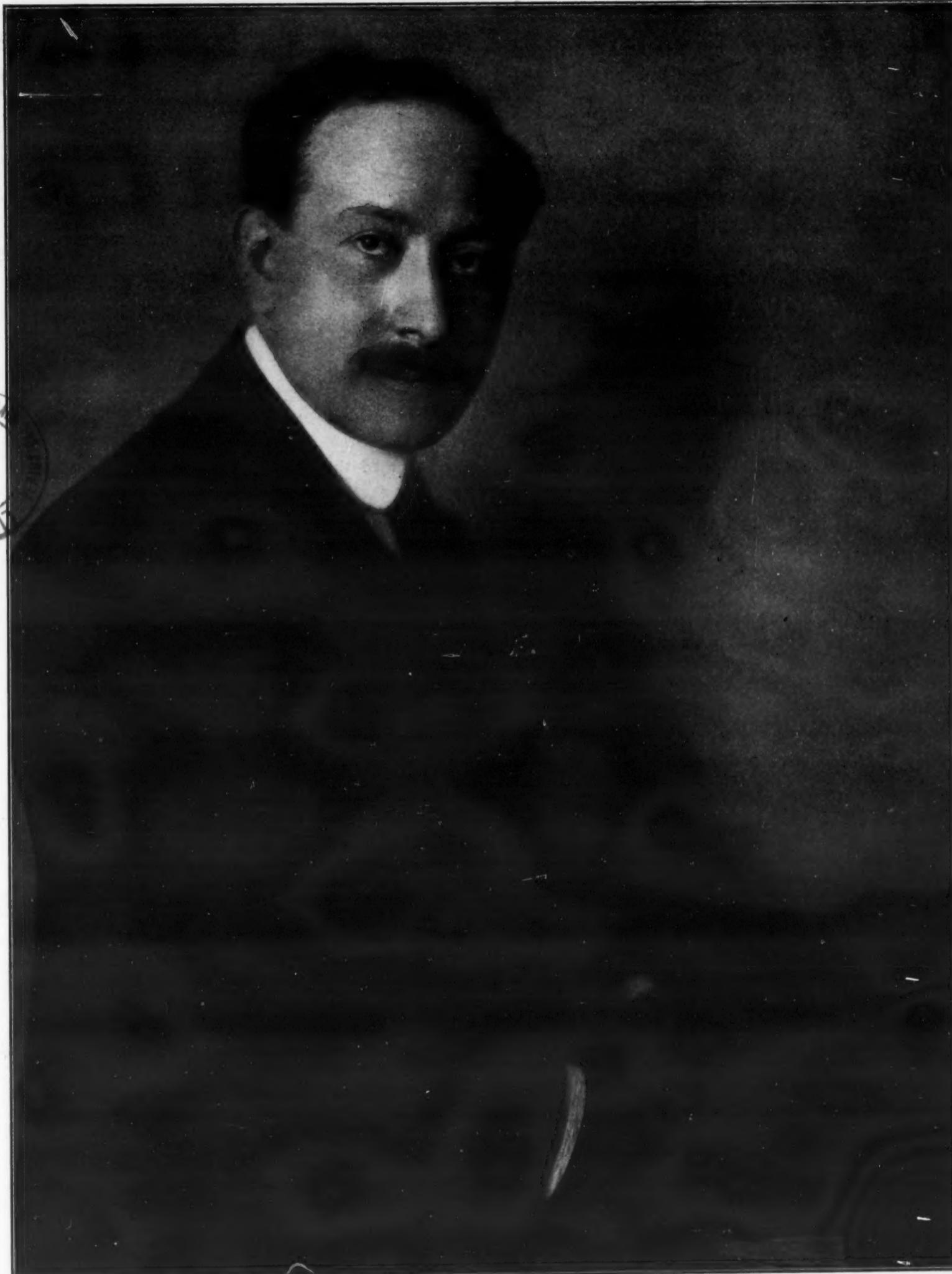


Photo (c) by E. F. Foley, New York

GIORGIO POLACCO

Distinguished Italian Conductor of the Metropolitan Opera Company, Who Has Returned to Europe After Completing a Season of Most Exacting Demands, Which He Met With Rare Devotion and Consummate Musicianship (See Page 10)

turned to the city the first evening in a train specially chartered for them.

Since Dr. Wolle's return from California the duration of the festivals has been two days. Previous to his departure it had varied from one day to six. A tradition consecrates the last day to the B Minor Mass, which stands to Bethlehem somewhat in the relation of "Parsifal" to Bayreuth. To Dr. Wolle's chorus belongs the honor of introducing to America this, the supreme pinnacle of ecclesiastical composition, and it may be open to question whether the few organizations which have essayed it since 1900

achieved results in any way commensurate to those obtained in Bethlehem after ten years of study and repetition. The new features of each season's bill must therefore be sought at the first day's session. Two years ago the "St. Matthew Passion" was the offering; last year, a miscellaneous program comprising a cantata, a number of arias and instrumental pieces and the "Magnificat." For this latest occasion the choice fell upon the "Passion According to St. John," which the Bethlehem choristers last did in 1905 and which has been sung so infrequently in New York and

elsewhere in America (save for some Good Friday church presentations) as to be an absolute novelty to a considerable number of veteran music-lovers.

Half of the "Passion" was rendered at the Friday afternoon session, but the "St. John" being very much shorter than the better known work, the first section did not occupy more than an hour's time and so a movement from the second Brandenburg Concerto, the aria "Strike, Oh Strike, Long Looked for Hour," and a number of chorals served

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to eke out the first program. The day's list of soloists comprised Marie Zimmerman and Lucy Brickenstein, sopranos; Florence Mulford-Hunt, contralto; the tenors, Nicholas Douty, Will Steyer and John Kichline; and Lewis Kreidler, Fred Schupp, and Howard Wiegner, bassos.

Improvement in Choir

A steady improvement in the chorus work must have been noted by all who have followed the choir's achievements for the last few years. The vocal material is better to-day than it used to be—whether because of a weeding-out process or the result of training and experience we shall not for the present endeavor to decide—and the feeling for tonal beauty, finish and color is far more surely developed. Withal, not a jot of the singers' splendid enthusiasm and communicative fervor has been sacrificed to the exigencies of delicacies and refinements. The sheer devotion and joy which these ardent singers bring to their work penetrate and uplift as could nothing else. That imperfections of pitch and rhythm confront the hearer occasionally is not to be denied, but they do not seriously affect the verdict in the face of the totality of accomplishments.

Despite the lapse of ten years since they last undertook the "St. John Passion" their efforts at the Friday concerts bespoke an amazing familiarity with this music—a thoroughness of acquaintance which guided them infallibly through its most devious ways and over its most perilous pitfalls. Indeed, barring a few deflections from the pitch, there was little to criticize in their work on the grounds of execution. On the other hand, nothing that they achieved in the "Passion" surpassed their exquisitely beautiful delivery of the chorale "World, Farewell, Thy Joys are Dreary," which, sung with superlative tenderness and an impeccably lovely *pianissimo*, was a miracle of beauty.

As for the "St. John Passion" itself it ranks indisputably below the more familiar "St. Matthew." Antedating it by some five years it suggests rather a highly elaborated sketch for the latter masterpiece. But while conceived in the same fervor of devotion it is a smaller canvas in all respects and betrays here and there a certain tentative quality never felt in its mighty successor. The means employed are simpler, though similar in essence. Contrasted with such dramatic lightning strokes as the savage cry "Barabbas" in the "Matthew," or

the "Crucify Him," the treatment of these same incidents in the "St. John" falls a little short in sheer awe-inspiring potency. Indeed, a comparison of Bach's management of certain parallel episodes in the two works is fruitful in illustrating forcibly the enormous development of his faculties of expression in the short period separating the dates of composition.

But if the lesser production does not disclose a similar plenitude and richness of musical inspiration or a dramatic element as trenchant or as subtly ramified, it contains, none the less, pages of heart-shaking beauty. Loveliest of these is the contralto aria, "It Is Finished" (which Mme. Mulford-Hunt sang most feelingly), with a 'cello obbligato (originally written for viola da gamba), the enchanting melody of which is surprisingly suggestive of one that Beethoven used in one of his 'cello sonatas. The majestic introductory chorus as well as



Dr. J. Fred Wolle, Conductor of the Bach Festival

several other ensembles rise to majestic heights and in much of the recitative Bach discloses not a little of that morbid emotional intensity which achieves such marvelous fruition in the recitative passages of the "St. Matthew." The wailing chromatic phrases to which are set the words, "Peter wept bitterly," are a detail of declamation as poignantly expressive as anything in Wagner.

Wagner's Debt

Indeed, to appreciate how thorough was Wagner's indebtedness to Bach in such respects, one need look no further than the first tenor recitative in this "Passion." Its suggestions of the *Telramund* music in the first scene of "Lohengrin" are almost uncanny.

Bethlehem's being, in effect, a sort of Bayreuth shares with the Wagnerian mecca the distinction of hearing its mas-

sopranos, whose singing was for the greater part pallid and unimpressive. Nor did the secondary tenor and bass singers fare much more happily in their way. Unquestionably the most successful artist from the standpoint of familiarity with the essentials of Bach was Mr. Douty, who was in good voice on this occasion and upon whom reliance may always be placed. He delivered the recitations of the *Evangelist* with a certainty of style and an emotional variety that precluded the danger of serious monotony in these lengthy passages.

Considerable interest centered in the efforts of Mr. Kreidler. That an artist whose activities have been exerted mainly in the operatic field could cope authoritatively with music so different in its essentials and the character of its demands might reasonably have seemed questionable. Yet Mr. Kreidler's accomplishments were in some respects a pleasant disappointment. True, portions of the music lay unduly low for him, but, on the other hand, he sang in great part with more freedom and authority than one might have expected. His voice itself seemed in exceptionally good condition.

The Philadelphia Orchestra played the instrumental part of the "Passion" and the slow movement from the second "Brandenburg" Concerto well. Much interest was aroused in the aria "Strike, Oh Strike, Long Looked for Hour" by the use of chimes in the orchestra. To many it may have seemed a trivial interpolation. For those who may have been unenlightened in regard to the matter it can be stated that the bell effect was called for by Bach. Yet it is undeniable that it is almost vulgar and really a detriment to the supreme beauty of the melody itself.

The B Minor Mass

Whatever the offerings of the first day at Bethlehem, the true climax of the festival is attained only on the second.

If the Bach Choir did only the B Minor Mass from year to year it would still

have more than fairly earned its laurels as one of the predominant cultural forces of America. Beautiful and inspirational as are the unity of purpose, the devout

sincerity and enthusiastic ardor which these singers bring to their proclamation of the message of Bach, their attitude toward his masterwork discloses an element of intimate affection more marked, perhaps, than what they evince toward the other compositions. And indeed they have made the Mass peculiarly their own.

Having communed with it ten times since 1900 they are to-day imbued with its spirit. Their presentation of it glows with a fervent spiritual rapture which more than atones for a minute technical deficiency of delivery at this point or that. Several slips might have been perceived last week—some flat

[Continued on next page]

DELEGATES OF FORTY-THREE CLUBS WARMLY ENDORSE THE PROPAGANDA

John C. Freund Delivers Principal Address at Convention of Northern New York Federation of Women's Societies in Watertown—Entire Audience Rises and Gives Him Chautauqua Salute—Applause and Laughter Punctuate Discourse—Anna Case and Charles Gilbert Spross in Musical Program of Signal Interest and Merit

Watertown, N. Y., May 26, 1915.

THE Northern New York Federation of Women's Clubs has just closed one of the most interesting, as well as enthusiastic conventions it has ever held. The fine and spacious auditorium of the Parish House of Trinity Church has been taxed to its capacity at most of the sessions.

Besides the reports showing the work of the various clubs, speakers of the highest distinction were heard in addresses. The delegates represented nearly 4,000 women, and forty-three clubs from all the cities of the northern part of the State.

Of particular interest to musicians and music lovers, was the report of the Morning Musicale Society, presented by Mrs. G. S. Knowlton, which told of bringing the New York Philharmonic Orchestra to this city, together with Evan Williams, the well-known tenor, and other artists. Arrangements have been made, also, for three important concerts at which the Russian Symphony Orchestra, later Francis Macmillen, the violinist,

Paul Althouse of the Metropolitan Opera Company, and Christine Miller, the contralto, will give recitals.

The report showed that the Morning Musicale Club has done a great deal of work, not only in the way of studying music, but in the way of educating the people of Watertown in the better understanding of music.

The principal address on Thursday afternoon was by Henry Turner Bailey, of Boston, Editor of *School Arts Magazine*, on the subject of "Color as a Source of Pleasure." His discourse was scholarly, highly interesting, and made a deep impression upon the audience.

On Thursday night a large audience heard a recital at the Opera House, at which Anna Case, a member of the Metropolitan Opera Company, and Charles Gilbert Spross appeared in a joint recital, which was given under the auspices of the Federation.

Miss Case, who seems to grow younger with the years, made a most charming appearance, and scored an unquestioned success.

Charles Gilbert Spross showed that he was not alone distinguished as an accompanist, but that he takes high rank as a soloist and composer.

However, the great event, so far as the

musical part of the Convention was concerned, was the appearance here of John C. Freund, the well-known editor of MUSICAL AMERICA. The press had announced Mr. Freund's coming in a very liberal manner. As far back as last October, the *Watertown Times* spoke of him as being "recognized as one of the highest authorities in music in America who had traveled all over the country, spreading the doctrine of the musical independence of the United States."

Before a capacity house, he delivered his address on "The Musical Uplift of the United States, and Its Coming Musical Independence."

He was introduced by Mrs. William F. Rogers, the Chairman of the Music Committee. He received an enthusiastic welcome. His address was punctuated with applause and laughter. Some of his points were so thrilling that they were received with that silence which denotes absorbed interest on the part of an audience.

Mr. Freund's address followed the general line of the addresses that he had been making all over the country for a greater appreciation of our own musicians, music teachers and composers, and that the time had come when we should assert ourselves musically, as, in years past, we had asserted ourselves politically, then commercially, industrially and financially. At the conclusion of his address the speaker was rewarded by long continued applause. Mrs. G. D. Hewitt, the President, then rose and stated that they had listened to one of the most remarkable speeches she ever remembered.

In a two-column review of his address, which was introduced by Ella Rogers with an organ solo, finely played, the *Watertown Standard* said:

"When Mr. Freund came upon the stage, all the members of the Convention rose in their seats and gave him the

Chautauqua Salute. Mr. Freund then began the address of the afternoon, which in itself was worth, the lovers of music said, all the convention had cost, and the work of getting it up."

On Thursday afternoon, a large party of musicians, music teachers and others gathered at the New Woodruff Hotel at luncheon, in honor of Mr. Freund. Miss Case and Mr. Spross were also present.

Mr. Freund spoke briefly on the work that he wishes to accomplish.

Mr. Frederick Schlieder, President of the New York State Music Teachers' Association, was here on Tuesday. He attended important meetings of the Jefferson County Association and made an able and instructive address on what the State Association is working for. During his address he spoke in warm terms of approval of the propaganda being made by the Editor of MUSICAL AMERICA.

D. W.

Mr. Kinsey Elected Vice-president of Ziegfeld's Chicago School

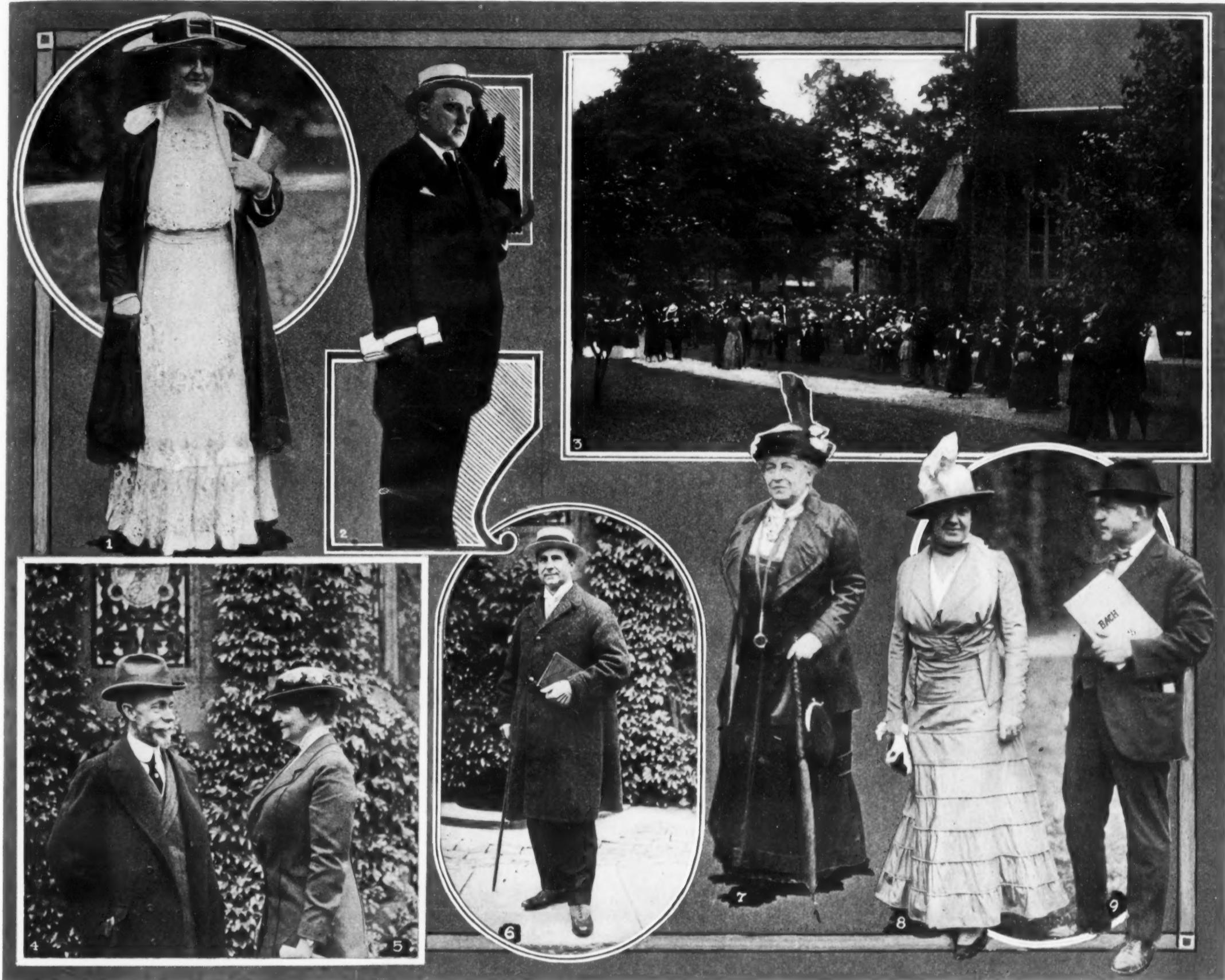
[By Telegraph to MUSICAL AMERICA]

CHICAGO, June 1.—This afternoon an agreement was signed by Carl D. Kinsey and the Chicago Musical College by which he becomes the vice-president and general manager of the Chicago Musical College. Dr. Florenz Ziegfeld, the founder of the school, remains its president and Carl and William K. Ziegfeld, his sons, respectively vice-president and manager, retire from the active management and have severed their connections with the college.

Maurice Rosenfeld.

Alois Trnka, the violinist, was one of the artists who were enthusiastically received at a concert given by the Lotus Club of New York, on May 23. Rudolph Ganz, the pianist, and the singers, Andrea Sarto and William Simmons, were the others.

PERSONAGES AND SCENES AT BETHLEHEM'S GREAT BACH FESTIVAL



No. 1, Mme. Mary Hissem-De Moss, Soprano Soloist; No. 2, Louis Kreidler, Bass Soloist; No. 3, Scene Outside Packer Memorial Chapel, Between the Two Saturday Sessions; No. 4, Dr. William C. Carl, the Organist, Who Was One of the Distinguished Visitors;

No. 5, Mme. Marie Zimmerman, Soprano Soloist; No. 6, Henri Scott, Bass Soloist; No. 7, Mme. Emma Thursby, the New York Vocal Teacher; No. 8, Mme. Florence Mulford-Hunt, Contralto Soloist; No. 9, William Henry Humiston, the American Composer

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intonation and, in the "Confiteor" chorus, a moment of embarrassing confusion. But to cavil over the like would be graceless in the face of an accomplishment so transporting as a whole. One longs to dilate upon the glories of this Mass with each successive hearing, but the results of the effort must needs be so mean, so incommensurate with the sublimity of the work in itself that the imagination shrinks from the task. To-day, of all times, the divine humanity of it addresses itself to the spirit at once like a prophetic challenge and a benison. Truly Bach is of eternity! Compare in slight proof thereof the pulsing glow and the

heaven exulting passion of this investiture of the Mass with the glacially ascetic ones of Palestrina and his school!

It will be recalled that last year Dr. Wolle undertook the unprecedented experiment of assigning to the chorus the parts intended for soloists and of dispensing with the latter altogether. This demonstration of the chorus's abilities did not suffice to conceal the lack of necessary contrast or the weariness of the singers induced by the extra burden which thus devolved upon them. This year no further innovation of the kind was attempted.

Soloists in Fine Form

As soloists the conductor secured Mary Hissem-De Moss, soprano; Gertrude May Stein Bailey, contralto; Nicholas Douty, tenor, and Henri Scott, bass. The quality of their work was uniformly high. Mrs. De Moss is a better singer than she was in years gone by. Of lovely timbre, her voice has lost its former unsteadiness and she evinced an excellent under-

standing of the searching requirements of this music, phrasing her airs delightfully and meeting Bach's troublesome colorature with the requisite flexibility. Nor can Gertrude Stein Bailey be said to have failed to meet expectations. Admirable throughout, she achieved her finest results in the celestial "Agnus Dei," which was, in a sense, the high-water mark of the afternoon and of the whole festival. The intense, concentrated emotionalism of this number equals Wagner at his greatest, and the contralto revealed the world of tenderness therein in a manner not to be resisted. With exquisite charm the voices of these two artists blended in the "Et in unum Deum" duet and again in the "Christe Eleison."

Of Mr. Douty it need only be said that he generally equalled his work of the previous day. Henri Scott supplied a memorable surprise. In splendid vocal condition he handled the music as one to the manner born, untroubled by the broad span of its phrases or its difficult rou-

lades. His delivery of the "Quoniam tu Solus" and "Et in Spiritum Sanctum" was distinguished by breadth and authority. This American basso is, in truth, a many-sided artist and his work in Bach must compel quite as much respect as what he has done in opera.

In spite of a weakly performed horn solo in the "Quoniam Tu" the orchestra played notably well in the Mass. T. Edgar Shields presided at the organ during the festival to good purpose in general though on several occasions he did not scruple about waiting for the singers with the result of outdistancing them occasionally. As usual the trombone choir heralded the various sessions with chorals played in the church tower. It is a pity that the chatter of the throng cannot be stilled during this lovely ceremonial—and also that the leading musical spirits of Bethlehem do not soundly lecture the soprano trombone on the artistic unseemliness of the clammy *portamento* in which he appears to revel.

HERBERT F. PEYSER.

Prize Winner at Yale School of Music Announced by Dr. Parker

NEW HAVEN, CONN., May 30.—Dr. Horatio Parker, dean of the Yale Music School, following the annual concert by students of the school, announced the awards as follows: The Lockwood Scholarship for singing, to Marjorie Bliss Kilborn; the Lockwood Scholarship for instrumental music, awarded this year for piano playing, to Frederick Dibble Adams, Jr. The Steinert Prize of \$100 for the best original composition in one of the larger forms, to Rosalind Olive Brown of West Haven. Other prizes comprised one of \$50 for organ playing

at the competition of May 7 to Hope Leroy Baumgartner and two prizes of \$20 and \$10 for best entrance examinations in piano playing to Bruce Tibbals Simonds and Grace Parker. W. E. C.

Nicholas De Vore to Hold Important Post at Schirmer's

Nicholas De Vore, who is widely known as an organist and composer, and who was formerly secretary-treasurer of the National Association of Organists, has returned from the West, where he has spent some time in various musical enterprises and is now associated with the house of G. Schirmer, Inc., in an important position.

Italy Releases Ferrari-Fontana from Military Services

Mme. Margarete Matzenauer, the contralto, has received a cable from Rome saying that her husband, Edoardo Ferrari-Fontana, tenor of the Metropolitan Opera Company, has been released by the Italian Government from military service and will be permitted to return to America at the end of the month. Signor Ferrari-Fontana left New York for Italy a few weeks ago with the intention of offering his services to his government.

Joachim's daughter, Marie Joachim, has been appointed to the vocal faculty of the Barth Conservatory in Hamburg.

Maggie Teyte Sails for England on American Boat

Maggie Teyte, the English soprano, who is to join next season with other opera stars and the Pavlova ballet in a combination of the operatic and terpsichorean arts that will be new to America, sailed for Liverpool on May 29 on the American liner *New York*. She will remain abroad through the Summer.

A son was born to Mr. and Mrs. J. P. Christensen on May 20 in New York. Mme. Inga Hoegsboro-Christensen being the Scandinavian pianist, composer and director of the Conservatory of Northern Music, New York.

NOTED SPEAKERS AT PHILADELPHIA MUSIC TEACHERS' BANQUET



THE picture shows the officers and guests of honor at the banquet of the Philadelphia Music Teachers' Association, held at the Aldine Hotel, Philadelphia, on Saturday evening last. Over two hundred and fifty members of the Association were present. The circle inset represents James Francis Cooke, president of the Association, to whose energy, tact and personal popularity much of the growth and success of the Association is due. Front Row, Seated, from Left to Right—Hon. Philander P. Claxton, U. S. Commissioner of Education; Mrs. Celeste D. Heckscher, Owen Wister, Alberto Jonas, John C. Freund, Dr. Hugh A. Clarke, John Luther Long, Richard Zeckwer, Henry Le Barre Jayne; Second Row, from Left to Right, Standing—Mrs. Horatio Connell, Agnes Clune Quinlan, Henry S. Fry, Albert

Hustler, Anna Colesberry Barrow, Chairman Executive Committee; Constantin von Sternberg, Emma A. Price, Secretary of the P. M. T. A.; James Francis Cooke, President of the P. M. T. A.; W. W. Shaw, Mrs. Theodore Presser, Theodore Presser; Third Row, from Left to Right, Standing—Dr. Eugene E. Ayres, Vice-President of the P. M. T. A.; Mrs. Frances E. Clark, Horatio Connell, Stanley Reiff, Franklin E. Cresson, Wassili Leps, Mrs. Wassili Leps, Dr. G. C. Anthony, Mrs. G. C. Anthony, W. E. Hetzell, Mrs. W. E. Hetzell, Mrs. James Francis Cooke; Fourth Row, Standing—Charleston L. Murphy, Frederick E. Hahn, Miss A. Foy, Mrs. Hendrick Ezermann, Hendrick Ezermann, May Porter, Frederick Peakes, Thilo von Westernhagen, Hermann Dieck, Arthur L. Tubbs.

Nearly two hundred and fifty members of the Philadelphia Music Teachers' Association, with a notable list of guests, were present at the annual dinner of this organization, at the Hotel Aldine on Saturday evening. The event proved to be altogether one of the most successful of its kind ever held in this city. The association, which was organized in 1891, was raised to a high state of interest and activity several years ago by the election of James Francis Cooke as president. Since this energetic man and thorough musician, who is the editor of *The Etude*, has been at its head the organization has increased greatly in membership, in the scope of its endeavor and achievement, and in a widely-felt influence.

To-day it numbers among its members most of Philadelphia's prominent music teachers and musicians, and has become a potent factor in the movement to win for this city its deserved recognition as a musical center.

The presence at the dinner on Saturday evening of such distinguished persons as Dr. Hugh A. Clarke of the University of Pennsylvania; John C. Freund, editor of *MUSICAL AMERICA*; Hon. Philander P. Claxton, United States Commissioner of Education, of Washington, D. C.; Owen Wister, Henry Le Barre Jayne, one of Philadelphia's noted attorneys and president of the University Extension Society; Alberto Jonas, the Spanish pianist; Horatio Connell, the baritone, and Celeste D. Heckscher, composer, and president of the Philadelphia Operatic Society, who were the special guests of honor, was a testimonial to the success and importance of the organization. Bishop Rhinelander sent his regrets at being unable to be present as he was sick in bed.

It was at the annual dinner of the Music Teachers' Association three years ago that Mr. Freund first gave to the public the figures which he had compiled after about forty years' experience and observation in the musical life of America, and through which he made known the astounding fact that America spends annually on music, musical instruction and instruments more than all the other nations of the world put together. He made authoritatively at that time the statement that the amount spent on music in this country each year aggregates more than \$600,000,000, and gave a detailed account of how this vast sum is expended. His speech, fully reported in the Philadelphia newspapers,

John C. Freund Enthusiastically Welcomed on His Third Successive Address at the Annual Dinner of Progressive Association—Scholarly and Inspiring Address by U. S. Commissioner Claxton, Who Urges Democracy of Music—Owen Wister, Henry Le Barre Jayne, Dr. Hugh A. Clark, Theodore Presser, Celeste D. Heckscher, Wassili Leps and President Cooke in After-Dinner Talks

and later exploited throughout the length and breadth of this land by the associated press, and even in Europe, as a result of a repetition of the figures which he gave soon afterwards at a big gathering of music teachers at Saratoga, not only occasioned great surprise and caused much discussion, but resulted in a propaganda for the promotion and recognition of American music and musicians, which, led by Mr. Freund in his series of stirring speeches before immense audiences throughout the country, has had an incalculably beneficial effect upon the musical life of America.

Third Appearance Before Association

On Saturday evening, appearing for the third time before the local organization at its annual dinner, he was again welcomed with great enthusiasm, and gave an address which once more not only interested but thrilled his listeners. Mr. Freund's imposing and genial personality adds to the effect of his speaking, which has the charm of ease and naturalness, with judiciously varied points of humor, emotion and dramatic force. He made once more an impassioned plea for the American musician, composer and teacher, and for the protection of the musical student, particularly for the young girls, who, with glowing dreams of grand careers, go to Europe to study music, and often to face poverty and even degradation, before they learn the futility of their hopes and the sadness of their mistake. The reception given Mr. Freund on Saturday evening was a cordial recognition of the noble work which he has done and is doing, and of the esteem and admiration which, as in many other cities, he has earned in Philadelphia.

Before introducing the next speaker, Mr. Cooke, president of the association, who was the toastmaster, took occasion to thank Mr. Freund for his "magnifi-

cent address," and for coming to Philadelphia three successive years with his wonderful message, also for giving always to this city the credit for having been the starting point of his now widespread movement for the betterment of music and musicians in America and the recognition of this country as the greatest musical nation in the world.

Dr. Claxton's Address

Dr. Claxton, the commissioner of education, charmed with the cultured beauty of his oratory, and spoke with a forcefulness that made a deep impression of the educational value of music to a nation. All great educators, he said, for three thousand years have urged the cause of music, from the time of David, the Greeks, to Martin Luther, and on through the years to the present, when music is coming more than ever to be given its true appreciation. Music in the home, in the church and in the schools, as well as with the public in general, he implied, is now being lifted to a higher plane than ever. The Bureau of Education, declared Dr. Claxton, is interested in music and its progress, and has given serious attention to its promotion and development. He urged that music be made democratic, that there be promulgated movements by which the great masses of the people may hear and learn to appreciate the best music, since all great music, as all great literature, comes from the heart of the people. Therefore, the best kind of music should be put in the schools, that it might reach the fertile, receptive mind of the child. "I believe all Mr. Freund has said," remarked Commissioner Claxton. "I think that he has caught a great vision, and that he is engaged in a great work." Concluding, he said that he hoped to see music, after a little reading, writing and arithmetic, one of the most practical branches taught in the public schools.

Other speakers, all of whom were listened to with attentive appreciation,

were Owen Wister, Henry LeBarre Jayne, Dr. Hugh A. Clarke, Theodore Presser and Celeste D. Heckscher. Mrs. Heckscher, after a few words of greeting, asked that she be allowed to present Wassili Leps, who would speak for her in behalf of the Philadelphia Operatic Society, of which she is the president and he the musical director. Mr. Leps asked that the organization which he represented be given deserved recognition and appreciation of the splendid work that it is doing in presenting the greatest of operas in English, in a manner that deserves the support of the best class of music lovers, and paid to Mrs. Heckscher an especial tribute of gratefulness for her artistic and material assistance to the society.

Pleasant musical interludes to the speeches of the evening were the numbers by the two distinguished artists present, Horatio Connell and Alberto Jonás. Mr. Connell sang several songs with richness of tone and sympathetic interpretation, assisted by Agnes Clune Quinlan as accompanist, and Mr. Jonás also won enthusiastic applause for his brilliantly rendered piano selections.

The officers of the Philadelphia Music Teachers' Association, in addition to James Francis Cooke as president, are: Dr. E. E. Ayres, vice-president; Miss E. A. Price, secretary; Henry S. Fry, treasurer; Theodore Presser, honorary vice-president. The executive committee, of which Miss A. C. Barrow is the chairman, includes Perley Dunn Aldrich, Daniel Batchellor, Mrs. G. C. Anthony, Mrs. C. Y. Joyce, C. E. Knauss, Wassili Leps, C. L. Murphy, Miss May Porter, Samuel Riegel, Mrs. Zaidee Townsend Stewart, Miss Agnes Clune Quinlan and Mrs. D. D. Wood. The reception committee for the dinner on Saturday evening, in addition to the executive committee, included Franklin E. Cresson, Mrs. James Francis Cooke, D. Hendrick Ezermann, Frederick E. Hahn, Mauritz Leefson, Mrs. Wassili Leps, Mrs. Theodore Presser, Constantin von Sternberg and Mrs. Richard Zeckwer.

All the leading papers of Sunday morning, including the *Inquirer*, the *Public Ledger*, the *North American*, the *Record* and the *Press*, report Mr. Freund's address as the leading feature of the occasion. The *Record* speaks of him as "a man known to musicians for his able conduct of *MUSICAL AMERICA*." The *Inquirer* alludes to him as "the well-known authority."

ARTHUR L. TUBBS.

BROADENS PIANO'S SCOPE WITH SUPER-TECHNIQUE

Leopold Godowsky's Aim Is to Develop the Polyphonic, Polyrhythmic and Polydynamic Potentialities of the Instrument—Coterie of Noted Artists Centers About This Genial and Musicianly Pianist—He Points Out Present as Time for Founding National Conservatory

AMONG the changes wrought in American musical life by the war perhaps the most stimulating is the fore-gathering here of coteries of noted artists. Some driven to our shores as refugees and others coming for scheduled concert tours, their presence has given a fillip to our musical energies. This, in turn, has reacted upon the distinguished visitors so that they have felt themselves to be greater integral parts of our life, and desirous of becoming even more so in the future. One of the most distinguished of these coteries is that which centers chiefly about the genial person of Leopold Godowsky.

One who dropped in at Mr. Godowsky's New York apartment during the Winter might have seen, say, Harold Bauer and Ossip Gabrilowitsch lounging about while their host, in easy negligee attire, officiated at the piano in their behalf; or he might have found Mr. Godowsky making a group of his artist-friends comfortable for a game of cards while he himself went out with Josef Hofmann for a stroll and a quiet talk on musical subjects.

The clustering of such noted musicians about Mr. Godowsky's hearthstone be-speaks not only his kindly personality and congeniality, but the musicianship that makes these famous artists glad to spend their leisure hours in his companionship. The mellowing influence of his friendship is shown in the fact that he was this season instrumental in healing a long established breach between two artists of world-wide reputation.

His Summer Home a Mecca

With the coming of the Spring the Godowsky *lares* and *penates* were re-established at Avon, N. J., where the pianist, with his charming wife and four children, is now to be found in an attractive villa beside the lake. Just a few blocks away Mischa Elman is located with his family. The Godowsky domicile is to be a Mecca for artists' pilgrimages during the Summer. A visitor found Mr. Godowsky there the other afternoon, busied in his work as editor-in-chief of the Art Publication Society's Progressive Series of Piano Lessons. With him was his co-worker in this task, Emerson Whithorne, the composer.

One who entered deeply enough into friendship with Mr. Godowsky to grasp the fullness of his pianistic ideals might define him thus:

"Leopold Godowsky, the super-technician of the piano."

Mr. Godowsky's aim is to develop the mechanical, technical and rhythmical possibilities of pianoforte playing, to expand the polyphonic, polyrhythmic and polydynamic potentialities of the instrument, and to widen its range in tone-coloring.

In his compositions and arrangements he makes use of innumerable contrapuntal devices, which frequently compass almost the whole expanse of the keyboard.

Outlines Many Voices

Whereas Bach utilized about four octaves of the instrument, Mr. Godowsky, by the clever use of passages containing contrapuntal voices, and the employment of sustained voices which are often carried in the ear of the listener by a kind of aural suggestion, produces an effect akin to the closely woven fabric of a full orchestral score. These numerous voices are each given an individual tone-color and perfect dynamic differentiation through the most subtle digital articulation. For instance the left hand may simultaneously play three or even more voices, and yet each will progress smoothly on its own dynamic plane. This beautiful plasticity of phrase de-



With a Musical Bard at an American Avon: Leopold Godowsky "Snapped" in Varied Pursuits at His Summer Home, Avon, N. J. Above, Left, the Pianist Exercising His Faculties as a Critic of Asparagus. Right, Fishing from a Bulkhead in the Atlantic Ocean. Below, Left, Greeted by Another Artist Cottager, Mischa Elman, After a Trip to New York. Right, Godowsky as a Boatman on the Lake in Front of His Villa

mands a revolutionized fingering and an entirely new technique of pedaling.

In Mr. Godowsky's "super-technique" he assigns a distinct dynamic quality to each finger. He achieves the contrapuntal brilliancy of Bach, but with a modern harmonic background. With the ultra-moderns, however, he is not in sympathy.

Americans will have an opportunity to renew their acquaintance with Mr. Godowsky's pianistic art and his musicianship next season, when he makes his concert tour under the management of Foster & David. During the present season the pianist has not appeared in concerts, but he has been most assiduous in his appearing at concerts. "Wherever I am, I like to hear as much good music as possible," he related, "and this year naturally my opportunities have been greater than usual. But, you know, there are some artists who will not give their fellow-artists the satisfaction of seeing them at their recitals, or else they believe in keeping themselves apart from the public, throwing a veil of mystery about their personalities. I fail to see how an artist benefits, however, by being anything but a regular human being."

Chance for National Conservatory

Mr. Godowsky has been doing little teaching during his present stay, but he has upon several occasions re-nounced a pedagogic vision which he had set forth in a MUSICAL AMERICA interview two or three seasons ago. This was the founding of a national conservatory here as a part of a big music establishment which should include also an opera house, theater, etc., all enlisting the services of the world's leading musicians and drawing the peoples of the whole world to America for their music.

"Would not this be the great time to establish such a conservatory?" reiterated Mr. Godowsky. "Not only are the world's great artists now in this country, but the financial conditions are such that they would be likely to accept more reasonable remuneration for their services as teachers in this great school. As to a location, I would suggest the city of Washington."

This pianist has been spending more than a little of his time in composition, but he could not be persuaded to divulge

the nature of the works which he has been creating. "The music is still in the formative stage, and I take up each work just as it appeals to me. Now, I don't believe in talking about one's compositions until they are completed. It is as if a parent should talk about his child before it is born and should say, 'My child is going to be very handsome and intelligent.'"

Pieces for Violin

Mr. Godowsky did let fall an intimation that he is engaged upon some pieces for the violin. As to the inadequacy of the violin literature as compared with that of the piano, he was asked if this was because much of the music for the fiddle had been written by violin virtuosos, some of whom might not be ranked any too high as to their musicianship. "Well, the violin is a homophonic instrument and the violinist who adheres closely to that medium is likely to find his creative mind running along homophonic lines. Thus, as polyphonic music is the highest form of music, virtuosos who incline merely toward the homophonic naturally won't reach the creative heights."

As to the effects of the war upon the American concert business, Mr. Godowsky would not venture a decisive opinion. He instanced, however, the influx of trade which is likely to come to America from the warring countries when they begin their reconstruction period after peace is declared. "Anything is likely to become a habit," he commented, "even an operation in commerce, and when the European countries get started buying from America, they're likely to continue to do so. And there seems to be no reason why the prosperity thus produced shouldn't have a very beneficial effect on America's concert business and other amusements."

His American Citizenship

Those who know Mr. Godowsky well are of the belief that there is no one more neutral in the war situation than is this pianist. Born a Russian and of distinguished royal service in Austria as the head of the Master School for Piano-Playing in Vienna, Mr. Godowsky is also an American citizen, having become naturalized when he lived in America as pianist and teacher years ago. When he

became head of the Vienna Meisterschule, it was necessary for him to give allegiance to the Austrian crown, yet he did not want to give up his American citizenship, so he appealed to the U. S. state department. Here he was informed that the matter could probably be arranged, with an appeal to the courts as the necessary step in reinstating himself.

Last Fall at the outbreak of the war Mr. Godowsky experienced trials similar to those of so many refugees, with great difficulty securing funds enough to take him out of Belgium. Once safe in London; he might have been put in a concentration camp, but for his Russian birth and his American citizenship. The latter helped especially in the procuring of funds for taking himself and his family to America. But how to sever connections with his official Austrian post?

A Wartime Ruse

Notification could not have been made directly by mail, so he employed an ingenious ruse. He sent communications to pupils in various European cities stating that he was not able to fill the teaching post which he had been expected to occupy. It was not possible to use the term "government position," for the letter might have been taken up as coming from a spy. But some one or more of his pupils took the hint and notified the Vienna government of his inability to continue as head of the Master School, whereat Emil Sauer was chosen as Mr. Godowsky's successor.

"That is a wonderful school," said Mr. Godowsky, "and one of the finest things it has done is offering free instruction to talented students of other nations. For instance, it has given scholarships to some young Russians who, owing to the fortunes of war, are now fighting against Austria."

One who can beguile Mr. Godowsky into a reminiscent mood will hear illuminating anecdotes which are the fruits of his rich experience. For instance, he may tell how as a young pianist he occupied for a short time Widor's post as organist of St. Sulpice in Paris. Or, perhaps he may relate that at one concert in Moscow he had to hurry away from

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CHORUSES OF FIVE STATES IN THRILLING SÄNGERFEST

Societies of Northeastern Sängerbund Join in Massed Choir of 6,000 and Compete in Singing Contest, with Kaiser-Prize as Chief Trophy—Triumph for Chorus of Children from City's Schools

WITH the audience rising as the "Star Spangled Banner" was sounded forth by the big orchestra to welcome Acting Mayor McAneny upon his arrival as the representative of the City of New York, warm enthusiasm marked the opening of the twenty-fourth National Sängerfest of the Nordöstlicher Sängerbund of America at the Thirteenth Regiment Armory, Brooklyn, on May 29. In the programs following this "Eroeffnungs-Konzert" there were united 6,000 singers of the Northeastern Sängerbund, forming a huge male chorus which included singing societies from five eastern states.

Besides the intra-national aspect of this assembling of American citizens of German lineage, the event had international importance, in that it culminated in a singing competition, the chief trophy of which was the Kaiser-Prize offered by the German Emperor himself.

Ovation to Acting Mayor

A significant feature of the opening concert was the marked ovation to Mr. McAneny as the official representative of America's chief municipality. As the acting mayor marched up the center aisle flanked by members of the committee, the applause broke out and it redoubled as he ascended the platform. After Mr. McAneny had finished his speech his pathway across the armory was marked by applause, and when he seated himself in one of the boxes, this was accompanied by another wave of handclapping.

In the remarks with which he welcomed the visiting singers in the name of the city, Mr. McAneny declared that in this cosmopolitan city no other class of its citizens had contributed so much to the spread of music as had those with German blood in their veins. "The important part which the Germans have played in our musical development," he stated, "is due not only to their love of music, but to their understanding and appreciation of music. It is the German soul which has drawn the best out of music."



On the Left: Carl Fiqué and Dr. Felix Jaeger, the Two Directors Who Trained and Conducted the Massed Chorus of the Sängerfest. Right: Mme. Johanna Gadski, Soloist at the Sunday Festival Concert, with Mr. Fiqué, Who Conducted the Orchestra for Her Arias

The same acknowledgment of the services rendered to our musical life by our citizens of German birth had previously been made in behalf of the Borough of Brooklyn by Borough President Pounds in his letter of welcome, in which he said: "German singers were the first to institute chorus singing in Prospect Park and other parts of our borough. They have also been foremost in other places in initiating similar public benefits. It is a distinguishing trait of the German race to use the rare musical qualities with which they are endowed for the benefit of the public. Many times in the past they have placed us all under heavy obligation."

That this public spirit is an animating force in the Sängerbund is shown by the review of the organization given in the printed program, which begins: "The German singing societies in this country, being the true representation of a highly civilized nation, are well aware that they owe it as a sacred duty to their adopted country to cultivate all the noble traits of German character. They feel that by cultivating German song and German geniality they are performing an educational mission."

Other speakers on the initial evening were David Koos, president of the United Singers of Brooklyn, and Major Carl Lentz, of Newark, president of the Northeastern Sängerbund. President Meyer of the Junger Männerchor of Philadelphia turned over the banner of the Northeastern Sängerbund to Mr. Koos. The banner is to be kept in the possession of the United Singers of

Brooklyn until the next Sängerfest, in 1918.

The international spirit was followed in the decorations of the armory for the Sängerfest, the interior being hung with the Stars and Stripes, alternating with German banners. The same spirit was set forth musically in the opening concert when at the close of Weber's "Jubel" Overture the audience arose as the chorus sang the words of "America" to the tune which in the Weber overture stands as the German patriotic hymn, "Heil Dir im Siegerkranz."

Enthusiasm for Boys' Chorus

Although the two festival directors, Carl Fiqué and Dr. Felix Jaeger, achieved splendid results with their chorus in the first concert, the most tumultuous applause was that given to the Deutsch-Amerikanischer Knabenchor of Brooklyn, conducted by Ernst Sharpf. These lads sang with gratifying precision and spirit under Ernst Sharpf, and the howls of approval called forth a repetition of "Das Mädchen aus der Fremde" by Weinzierl.

In the various part-songs and glees the Brooklyn Massenchor der Vereinigten Sänger proved to be a finely trained body, from which Messrs. Fiqué and Jaeger extracted a refined quality of tone, ready response to the director and commendable effects in shading. Dr. Jaeger conducted the Brooklyn Massenchor der Vereinigten Damenchöre in Gelbke's "Entfernte Glocken," in which these women singers did excellent work.

Mme. Schumann-Heink Leads Chorus and Audience of 15,000 in "America" and "Die Wacht am Rhein"—Ovation to McAneny as Representative of the City of New York—Notable Singing of Combined Organizations.

The biggest choral number of the evening was Beethoven's "Creation Hymn," in which the men's and women's choruses united effectively under Mr. Fiqué's baton. In various orchestral numbers the two conductors handled their forces ably.

"Kommers" for Visitors

The concert was followed by a "kommers" at Arion Hall, the headquarters of the Brooklyn United Singers. Johannes Berwing, vice-president of the United Singers, presided. Songs had been written for the occasion by Henry Fuehrer, honorary president of the Arion; Anton Braun and Julius Frankel.

"O blühe fort du deutscher Sang, Wahr im Wort und rein im Klang."

With this "Sängergruss," which boomed forth from the mighty chorus of 6,000, the first festival concert began. And although Mme. Johanna Gadski contributed notable solo singing, the work of this same Massenchor was the outstanding feature of the evening. Handled with the utmost discretion by Carl Fiqué, the vast body of singers sang with astounding unanimity, with absolute beauty of tone and with admirable contrasts in volume.

Triumph of Big Chorus

The magnificent body of sound that rolled forth from the platform in the Pilgrims' Chorus from "Tannhäuser," delivered with the orchestra, was no less impressive than the exquisite *pianissimo* maintained in the unaccompanied Silcher "Gut' Nacht." After the singing of "Love of Fatherland," with its contemporary appropriateness, a laurel wreath was presented to Conductor Fiqué, and an encore was exacted. A *cappella* singing of the first order was that revealed in "Das Wandern ist des Müllers Lust" by Zollner and "Horch, was kommt" by Wolfrum, and the audience demanded a partial repetition of each.

Vocally, Mme. Gadski was in her finest estate and she thrilled the

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BROADENS PIANO'S SCOPE WITH SUPER-TECHNIQUE

[Continued from page 5]

the hall in order to catch a train. "The audience kept applauding so much at the close that I sent my manager out to bow while I made my retreat. And the audience were so excited that they never knew the difference."

An Admiring Compatriot

"Then, another time, I was giving a recital at the Beethoven Saal and decided to walk there from my house. On the way I met a young man who, from his speech, I knew to be a Russian. 'Can you tell me the way to the Beethoven Saal?' he asked. 'I'm going there myself,' I said, so he fell in with me. 'I am anxious to hear this pianist play,' he informed me. 'I'm afraid you're going to be disappointed,' I replied, 'for there are some artists who seem to be able to fool the public and this man is one of them—he's only a bluff!' He exclaimed, 'I'm sorry to hear you say that, for he is a compatriot of mine.' 'I can't help it,' I answered, 'he's a bluff just the same.'

"When we reached the hall, the agent led me inside to the dressing room, and I didn't see the young Russian again. But later some of my pupils told me that he let them know how amazed he was when I entered the stage, and they thought he was speaking untruths when he told them all the unfavorable things I had said about myself."

On another occasion, while Mr. Go-

dowsky was on a tour with Ivan Mossel, the noted cellist, at Utrecht the weather was disagreeable and the pianist found himself taking cold. "There was a restaurant in the same building with the concert hall and before the concert I sent for a pitcher of hot milk. As it failed to arrive, at length I decided to start the recital without waiting for it. I was just starting to play a sonata when I saw a waiter coming down the aisle, carrying aloft my hot milk. (He'd been told to serve the milk, and was determined to do his duty.) I waved at him to go back, but he misunderstood my signal and came forward and laid the pitcher of milk on the grand piano, which was closed, of course, for the sonata. I turned and directed at him a *furioso* harangue that was alien to the sonata—until the waiter took away the offending milk."

De Pachmann's Cook as Hearer

Many are the stories of Vladimir de Pachmann's eccentricities, and Mr. Godowsky describes one visit which he and Mrs. Godowsky made to his fellow-artist. On the piano was Godowsky's sonata and de Pachmann asked him to play this. But first, however, he jumped up and sought out his cook, bidding her come and hear Godowsky play, and finding his son shaving, he called out to him, 'Come down and hear this sonata—you can shave any time.'

One time de Pachmann was playing at Queen's Hall in London and, to greet his

friend, Mr. Godowsky ascended the steps at the side which lead around the corner into the green room. "Here de Pachmann discovered me as he left the platform," said Godowsky, "and tried to get me to come out and take a bow with him. I crouched behind a chair and he took hold of me by the shoulders of my coat.

As I held my arms down straight, he drew the coat right off my back, and rushing out on the stage he held the garment up before the audience, exclaiming:

"I wanted Godowsky to play the encore, but I've only got his coat!"

KENNETH S. CLARK.

SIGISMOND STOJOWSKI

the Eminent Polish pianist, composer and pedagog has renewed his contract with

The von ENDE SCHOOL OF MUSIC

and will resume his teaching in the Fall. Artist students desirous of studying with Mr. Stojowski during the coming season are requested to make reservations for time without delay, by addressing

ALFRED E. GALLY, Secretary,
The von Ende School of Music,
44 West 85th Street, New York.



CHORUSES OF FIVE STATES IN THRILLING SÄNGERFEST

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hearers with her noble delivery of the "Ozean, Du Ungeheuer" aria from "Oberon," to which she added a "Marriage of Figaro" air, delivered in the classic Mozart style. She gave the audience a taste of her *Isolde* portrayal, singing the first-act narrative so stirringly as to bring forth a demand for an extra, satisfied with the "Valkyrie Cry," which brought forth cheers and was repeated.

Mr. Fiqué conducted the orchestra in several numbers, and received a floral presentation after the Moszkowski "Malaguena."

Deeply affecting was the singing of the 4,500 children from the city's public and high schools in the "Grosses Kinder-Konzert" on the afternoon of Memorial Day. An unprogrammed climax of patriotic fervor was reached at the close of the program when it was announced that the children would sing the "Star-Spangled Banner." As the young voices swelled out in the first stanza, some of the armorer's assistants prepared to raise a big American flag, and when the singers reached the line,

"Oh, say, does that star-spangled banner yet wave?"

the national emblem rose to the roof of the armory, while from the mass of youngsters on the platform there sprung a waving sea of tiny flags.

Triumph for School System

It was unfortunate that there was such a small audience for the children's concert, since the program was the most interesting of the four concerts. The work of the children was a triumph for New York's school music system. Both in the choice of the numbers and in their presentation the concert showed such intelligence, backed up by enthusiastic response on the part of the children, as to prove that this school training is making our young Americans essentially musical. In other words, it is making the nation musically independent of foreign-born musicians, who have done such notable pioneer work for us as have those of German birth who have settled among us.

Under the conductorship of Dr. Frank R. Rix, director of music in the schools of Greater New York, the young choristers offered an admirable selection of numbers. For instance, the high school chorus sang Grieg's "Land-Sighting" with telling effect. Thus, one felt that the Sängerfest managers could make their own Sängerfest chorus work even more praiseworthy if they utilized their vast choral resources in more ambitious works than the part songs which comprised most of their offerings.

Dr. Rix also gained splendid results with the high school chorus in "Glorious Is Thy Name" from Mozart's Twelfth Mass. In his own arrangement of the Dvorak Humoresque, sung by the public school pupils, he balanced the various counter-voices in a completely artistic manner, while the Triumphal March from "Aida" was presented most impressively. Under the leadership of George A. Gartlan, assistant director of music in the schools, the younger singers gave "Hope Thou in God," set to the Handel Largo, and this was so beautifully sung as to warrant a partial repetition.

The soloist of the afternoon was Edith Magee, who revealed a pleasing mezzo-soprano, well handled. She marred the effect somewhat, however, by dragging the tempo unduly, both in the big aria of *Amneris*, from "Aida," and in the "Liebestod" from "Tristan."

Audience of 15,000

Some 15,000 persons faced Mme. Schumann-Heink, besides the 6,000 choristers behind her, as she appeared as soloist, along with Hermann Weil, at the Monday evening concert. As the noted contralto finished her second aria, the "Gerechter Gott" from "Rienzi," the applause was fairly deafening. Signalling to the orchestra, she led the audience in "Die Wacht am Rhein." The contralto sang as if exalted, with now and then a gesture of the utmost fervency. The music of the German national anthem rolled over the auditorium as a huge wave of sound, and at the close there began an effusive demonstration.

This was stilled in a moment by Mme. Schumann-Heink, and this famous singer, who has declared herself proud to be an American citizen, remarked, in German: "Besides singing of the Fatherland, let us show our adopted country that we are neutral." Whereupon she led the throng in the singing of "America," which suffered somewhat owing to the fact that

chorus and audience were not always in accord as to tempo.

Following this, Mr. Weil and the chorus closed the series of festival concerts rousing with the battle song, "The German Michael," of which the last lines, as translated in the program, are to this effect:

"Keep up our lives and mettle,
Till we have won the battle!
Saint Michael, Saint Michael, salva nos!"

Sings Leoncavallo Aria

Besides Mme. Schumann-Heink's inspiring singing of the "Rienzi" aria, she gave a noble and uplifting performance of *Andromache's* aria from Bruch's "Odisseus," adding Schubert's "Death and the Maiden." For his chief offering

Mr. Weil chose the work of an Italian composer, Leoncavallo's Prologue to "Pagliacci," which he delivered, however, in German, and made decidedly effective in this form. He added an air from the "Czar und Zimmermann."

Under the leadership of Dr. Felix Jaeger the Massenchor contributed noteworthy singing such as it had achieved on the previous evening, singing that drew forth all the superlatives of praise. An encore was demanded following "Des Sohnes Heimkehr." Dr. Jaeger was the recipient of a floral tribute, which he well deserved for his success in drawing the utmost response from his singers.

Tuesday was given over to the various singing contests and meetings, and Wednesday to the picnic and the awarding of prizes.

At the business meeting on Tuesday afternoon it was decided to hold the next Sängerfest at Baltimore in 1918.

In the evening four of the largest societies competed for the Kaiser-Prize. The prize song was "The Tyrolean's Night Watch, 1810," and the competing societies were the Arion Society of Brooklyn, Brooklyn Sängerbund, Williamsburg Sängerbund of Brooklyn and Junger Männerchor of Scranton, Pa. The judges were David Melamet, Horatio Parker, Louis Ehrhart, John Lund and Kurt Schindler. The Arion of Brooklyn was declared the winner.

KENNETH S. CLARK.

A SUMMER IN AMERICA FOR JULIA CLAUSSEN

Soprano to Prepare on Long Island for Her Second Trans-Continental Tour—Adding New and Interesting Scandinavian Songs to Her Répertoire

HERE is something so genuine and simple in the character of both Mme. Julia Claussen, the eminent Swedish contralto, and her husband, the captain, that it is an invariable pleasure to be in their company and hear them talk about their travels across the American continent.

Last Wednesday afternoon at the Congress Hotel the contralto related her latest impressions of the canyons of Colorado and of the scenery in California, Oregon, Utah and Colorado.

"I used to take long automobile rides in those States, and it seemed like a dream, so wonderful was the scenery. I never can see enough of this great country.

"If the war ends, my engagements to sing at the leading opera houses in Europe must be filled, and they extend far into the Spring of 1916, but for this Summer I intend to spend some time on Long Island, where I shall no doubt find congenial surroundings for preparation of my second transcontinental tour. This year I have sung in Denver, Portland, Everett, Seattle, San Francisco, Salt Lake City, Ogden, Milwaukee, Chicago, Dallas, Godfrey, St. Paul, Minneapolis, La Fayette, New York, Chicago, Lindsborg, Chicago and St. Louis, and now I have a festival engagement at Kalamazoo. Among other works that are scheduled there is Max Bruch's oratorio, 'Arminius,' in which there is a fine dramatic part for contralto.

"Then I am going to New York, where I am to sing for a talking machine company, and then to Long Island for a rest. I suppose that some time I shall return to Sweden, but I really would not care if I had to stay here forever."

Mme. Claussen receives frequent communications from her native land, which say that business in Stockholm and, in fact, in all Sweden, is especially good at present, and that the musical season there has been brilliant. Opera has been given in Stockholm continually throughout the season, with numerous "guests" from Germany and France. Mme. Cahier has been heard there as *Carmen* and in other rôles.

OHIO COLLEGE GIVES "AIDA"

Opera Sung Effectively in Concert at Miami University

OXFORD, O., May 22.—On Friday evening, May 14, the Arion Choir of Miami University presented, in concert form, Verdi's "Aida," assisted by seven prominent soloists. The work was heard by a large audience including visitors from New York, Chicago and Cincinnati and the prevailing opinion is that it was in many respects a remarkable performance.

The soloists were as follows: *Rhadames*, Robert Armour; *Aida*, Marie Stapleton Murray; *Amneris*, Cyrene Van Gordon; *Amonasro*, John W. Quine; *Ramphis*, Charles E. Gallagher; *the King*, John Dodd. The part of the *High Priestess* was taken by Elizabeth Drapier, a local soprano. The work of the soloists was of a very high order in every case.

The concert was given under the able direction of Aubrey W. Martin, the present head of the Music Department of

Mme. Claussen has been engaged by Maestro Campanini for next season with the Chicago Opera and especially to sing the rôle of *Clytemnestra* in Richard Strauss's "Elektra."

I always like to know what new works and what new songs she is studying and so she mentioned some by Hugo Alven and Backer-Grondahl. She also has "Two Songs" dedicated to her by Harald Fryklöf, a young professor of the Royal Academy of Stockholm, specially orches-



Mme. Julia Claussen, the Eminent Swedish Contralto, Who Will Continue Her Career in Opera and Concerts in America Next Season. On the left, Mme. Claussen and Her Daughters, Sonja and Bojan

trated for her. Other works which are likely to appear on Mme. Claussen's programs next season are two ballads, Grieg's "Fraa Monte Pincio" and the "Florez and Blanzefflor," by Petersen-Berger.

Miami University. The piano and organ accompaniments were played capably by Sara Norris, of the piano department, and Eva Demand, a local organist and accompanist.

Band of Interned German Ship Gives Concert in Worcester, Mass.

WORCESTER, MASS., May 31.—The ship's band of the interned *Kronprinzessin Cecilie* of the North German Lloyd line played a well attended concert the other night in Froshinn Hall. Four hundred were present. Aside from "The Star Spangled Banner," which closed the program, all others were by German composers. Theophil Lukajewski conducted.

R. W. R.

MacDermid's Aid in Program of Morris Choir in Toledo, O.

TOLEDO, O., May 29.—Not only did the choir of the First Congregational Church, under the able direction of Fred Newell Morris, delight a large audience

last evening with a program of English glees, but Mr. Morris happily surprised all by having Mrs. Sibyl Sammis-MacDermid, accompanied by her distinguished husband, to furnish part of the program. The choir of well-trained voices showed the result of earnest endeavor. The other soloists were Mrs. Lillian Van Dervoort, soprano; Mrs. Beatrice Byers Taggart, contralto; Robert M. Ellery, violinist, and Mr. Morris. Maude Drago was the accompanist at the organ.

F. E. P.

James Goddard, Basso, Delights Audience in Boise

BOISE, IDA., May 25.—One of the most attractive artists to visit Boise this season was James Goddard, basso, who sang before a splendid audience in the Pinney Theater. His program was much varied and his singing a delight in all his numbers. Robert Yale Smith proved an artistic accompanist, and displayed his musicianship also in two groups of numbers by Chopin, Grieg, Phillip and Moszkowski.

O. C. J.

MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

Apropos of the recent arrival in this country of the distinguished French composer, Saint-Saëns, Max Smith, in the *New York Press*, gives some interesting details to the effect that in 1835, when Saint-Saëns was born, Brahms was two years old, Anton Rubinstein six years old, César Franck twelve years old, Gounod seventeen years old, while Wagner and Verdi were just of age, Liszt was twenty-three, Chopin twenty-five, Schumann twenty-five, Mendelssohn twenty-six, Berlioz twenty-one, while Bizet, the composer of "Carmen," and Moussorgsky, the composer of "Boris Godounow," now both dead, were not yet born. Unborn, too, at that time, were Grieg and Massenet.

Thus we see Saint-Saëns has survived most of his great contemporaries, carrying him to the Twentieth Century with memories of the musical period that to most of us seems far removed.

Not the least of the distinctions won by this notable gentleman is the fact that he has undertaken to give Mr. Smith his impression of American women, which subject, by the bye, has been the cause of the downfall of a great many foreigners.

True to French gallantry Saint-Saëns remarked that, of course, you must like a country where all the women are charming, and where even those who, by chance, are not beautiful, find a way of creating an illusion.

"I was afraid," said he, "that I would meet mannish women with short hair and icy glances. What a pleasant surprise! It is true that the American woman rules somewhat too much, but she remains essentially feminine. She rules, as she has a right to rule, from her charm, her grace, her irresistible seduction."

Saint-Saëns further relates that at the beginning of his former visit to New York he became so seriously indisposed that his physician, Dr. Curtis, proposed to send him a nurse. He protested, as he was afraid of seeing a homely "mariotte" enter his room. What was his astonishment to behold a splendid creature, slender as a willow, fresh as Springtime, perfectly educated, modest and amiable, without coquetry, without prudishness. The very sight of her brought comfort and relief. She appeared in the middle of the night, wrapped in a Japanese dressing gown, to assure herself that the fever had not increased, and that the doctor's directions had been properly followed.

It seemed, he concluded, that "these delicious nurses sometimes marry their patients when they recover."

Saint-Saëns's admission that he was not only in holy terror of an American nurse, but that he had preconceived notions as regards American women, suggests to me to say that of all the grotesque ideas which prevail in the world to-day the worst is that of the average foreigner, particularly the average foreign woman, and more particularly the average French woman, as regards her sisters in America.

Can you wonder at this when the most extraordinary tales are being continually published in the foreign papers with regard to the extravagances of American women? Can you wonder that even those artists who come here from abroad return home with the bleakest ideas as regards the average American girl when they never get into any American homes, and judge one hundred millions of people either from the salons of the newly rich, to which they are sometimes invited, or from the "ladies" who dance the Tango

after midnight in the lobster palaces on Broadway.

It is a good deal as if Americans were to judge all Europe, and certainly all France, from a few midnight excursions to Montmartre, in Paris, as it used to be before the war.

* * *

On Friday of this week they will give, you know, an open-air performance in the Harvard Stadium, in Boston, of Wagner's "Siegfried." In the cast are Gadski, Schumann-Heink, Alma Gluck, Reiss, Goritz, Sembach, Whitehill and Ruydsael. Alfred Hertz will come on especially from Los Angeles to conduct. Big sounding boards have been built. They say that there will be seating facilities for over twenty thousand.

The Maecenas of this enterprise is Alexander Steinert, the head of the noted house of Steinert, dealers in pianos and musical instruments, with headquarters at Boston, and with branches in all the leading New England cities.

Mr. Steinert belongs to a very distinguished family. His father, Morris Steinert, came to New Haven many years ago as a poor musician and music teacher. He struggled along for a time, till his boys grew up, and then he formed a little orchestra. Later he turned this traveling orchestra of his into business men, for he had discovered, as had a considerable number of good musicians and teachers all over the country, that there was a great deal more money in selling a single piano than in giving many music lessons.

In the course of time the house of M. Steinert & Sons, of New Haven, which was the headquarters in those days, became known all over the country as one of the most distinguished, representative, and, indeed, wealthy concerns in the musical industries.

Morris Steinert, after he had amassed a fortune, was largely responsible for the great interest Yale took in the higher class of music, and I think I am within the truth when I say that he was the main support of its symphonic organization. I do know that I once attended a celebration in honor of his seventy-second birthday, at which nearly all the leading Yale professors were present.

It may, perhaps, interest you to know that in his later years Steinert made a collection of old harpsichords and spinets of great value.

With some of these, which he had put in order, he went to Vienna and there, before the Emperor and the Court, he played Mozart's music as Mozart gave it on the instruments of his time. Steinert, who had the temperament of an artist, aroused enthusiasm and was showered with decorations. When he returned to this country later he presented the collection to Yale University.

On his death his son Alexander became the head of the family, as well as of the business. His present enterprise in backing this open-air performance of "Siegfried" with a forty-thousand-dollar guarantee, is in line with the public-spirited work of his father.

I understand that if the performance is a success, as it is expected to be, *al fresco* productions of Wagner operas will be a yearly event in Boston.

Let me not forget to say that those who are interested in the past musical history of this country can do nothing better than get a copy of the late Morris Steinert's reminiscences, which are quite unique. I remember, on one occasion, being with him and having a nearly all-night session, when he confided to me that his great desire had been not to amass a fortune but to build a cathedral—a curious ambition, surely, for a typical Hebrew, who had come up from nothing, to be one of the most potent factors not only in the business, but in the artistic and musical life of the United States.

* * *

So it is announced that "Our Mary"—I mean, of course, Mary Garden—is coming back to us next season for a concert tour, and it is also probable that she will become a member of a company which Max Rabinoff is organizing.

I, for one, am glad of it, for the reason that I have always considered Mary Garden as one of the greatest "exponents of character" on the operatic stage and also as realizing poetically ideal characters, such as *Mélisande* and *Le Jongleur*, in a manner that cannot be approached by any other artists that I have seen and heard.

There are critics who tell you that she dances better than she sings (*apropos* of her *Salomé* performance), but the lady is an artist to her finger tips.

One thing you may be certain of: When she gets here, and, indeed, before that, the press will have plenty to say about her, for she is a distinguished instance of those artists who do not need a press agent.

Apart from her performances on the operatic stage she has been in the lime-

light first by threatening to become a nun, then she made up her mind to give us a little opera before she started for the nunnery. She next was heard of as having cut her hair short and dressing like a man in an attempt to join the French army, which failing, she joined the Red Cross.

One of her recent announcements is that she has discovered a composer of undoubted genius, by the name of Frederick Delius. She proposes to give his compositions a prominent place in her programs.

* * *

A story has been going around, in the shape of a cablegram from Amsterdam, to the effect that Enrico Caruso has written a letter to friends in Munich, which was printed by the German paper, the *Tägliche Rundschau*, to the effect that he had been called upon to sign a protest against the German barbarities in Belgium; that neither he nor Ermette Novelli, nor Zucconi, nor Signora Duse, nor Mascagni, nor Leoncavallo signed. As for Puccini, he also refused to do so. Then Caruso's letter goes on to say, it is alleged:

"We Italian men of art owe infinitely much to Germany in artistic and material respects. I am proud of my little royal Prussian singer, and I know Signora Duse has earned the greater part of her considerable fortune in Germany. We Italian men are holding aloof from the present agitation. We are international; wherever we have friends, there is our fatherland."

While I believe that no one values more than does Caruso the good-will that Germans and Germany have shown him, and the enthusiasm with which they have received his performances, at the same time I think he is far too good an Italian to have sent any such letter, just at a time when he must have known that his own country was on the verge of going into the struggle, as it has since done.

What I think is far more likely is the report he has notified the Italian Red Cross that his favorite villa, Alla Panche, near Florence, is at their disposal for the period of the war.

I also hear that Giacomo Puccini, the composer, who has a splendid villa near Milan, has followed Caruso's example and has offered his place to the Red Cross.

* * *

A fine illustration of the spirit of Italian musicians in this matter was shown by Giorgio Polacco, the distinguished conductor of the Metropolitan, who sailed for Italy a few days ago, and who was in a perfect fury of excitement to get back home so that he might offer his services in the war, if they would be accepted.

Polacco, you know, is exempt from military service under the law which exempts the only son of a widowed mother, as being her sole support. With all that, however, when he bade adieu to his friends in New York he could not conceal his intense interest and his determination to sacrifice everything for his country. As he said to some of us before parting:

"Italy, in this struggle, stands for a civilization that has lasted for over two thousand years."

It is only those who know Polacco intimately who have any idea how profoundly he must have been moved, for there is certainly no more modest, no more retiring, no more sensitive gentleman, than the famous conductor of the Metropolitan.

* * *

How bitter the feeling engendered by the war is, is shown by the fact that the French music publishing houses have formed a syndicate, with a capital of ten million francs, for the purpose of bringing out a national French edition of all standard music. Hereafter not a single sheet of music is to be imported from Germany.

While I consider that such action might be expected under the circumstances, at the same time music lovers, and especially those who naturally abhor war, with all its horrors and shame, had reasons to hope that music, the one universal language, would be, perhaps, the means, ultimately, to assuage the antagonism, as well as the sorrows that the struggle has brought forth. But the action of the French publishers shows that they are determined to carry on the struggle, even after peace has been declared.

However, they may be able to practically boycott the German music publisher, but they never will be able to boycott the German composer and musician.

* * *

A number of our leading musical critics, it seems, went to Bethlehem, Pa., the other day, to attend the Bach Festival. All seemed deeply impressed by the chorus, which owes its training and education to Dr. J. Frederick Wolle.

The great interest taken in this festival is a characteristic sign of the

growth of musical knowledge and culture all over this country.

While too much praise cannot be given to the worthy Doctor and his chorus, the disposition of some of the critics to assert that the Bethlehem chorus is the best body of singers in this country, is, to my mind, somewhat exaggerated. Personally, I think Dr. A. S. Vogt has done as good work with the Mendelssohn Choir in Toronto. And let us not forget the admirable body of singers in Cincinnati, trained by Dr. Kunwald. There are many experienced judges of choral work who would not hesitate to tell you that Dr. Kunwald's festival chorus is, to-day, the finest in the country.

Comparisons are to be more or less avoided, but when some of our leading critics come out squarely and state that the Bethlehem Chorus is "the best," it arouses a disposition to put the acid test on the assertion, as being an injustice to other worthy musical organizations who have a long record of splendid work done.

* * *

A recent decision in an action for libel will have some interest, perhaps, for your readers, and also for artists who believe that they have been ungenerously treated by the musical critics. It seems that some time ago Francis Macmillen, the well-known violinist, brought an action against the publishers of the *News-Times* of Reading, Pa.

Mr. Macmillen asked a considerable sum, as damages to his reputation, because the *News-Times* had printed a criticism in which it was stated that he had "mimicked the mannerism of a well-known violinist." A good deal of the testimony was to establish Mr. Macmillen's reputation as an artist of international fame. However, the jury, after being out for some time, returned a verdict for the newspaper.

This should not be taken as any reflection upon Mr. Macmillen's standing. Probably the jury were not inclined to bring in a verdict against a local paper of influence, principally on the ground that Mr. Macmillen's reputation had been shown to be so well established that such a paragraph could not affect it, certainly not to an appreciable extent.

A good deal is written in newspapers, and especially in the way of criticism, which may appear to the artist who reads it as unfair and injurious. But, as a matter of fact, while the artist may feel very sensitive, his reputation is not affected, that will always rest on the judgment of music lovers, and their judgment will depend upon the work he does.

* * *

It has been left to our distinguished friend, Andreas Dippel, to inject a novel and exhilarating episode into the waning musical season. I understand that it is under his management that a series of performances is to be given at the Manhattan Opera House. In the afternoon Titta Ruffo, "the greatest living baritone," as he is called, will give some concerts. In the evening there will be a wrestling tournament for the championship of the world.

The first physical performance will be a wrestling match between Tigan vs. Lurich, who will perform "in a sensational match to a finish." Besides this, Pospisil vs. Zbysko will be another interesting feature.

Haweis, a noted English divine, once brought out a book on "Music and Morals," but it has been left to the versatile and irrepressible Dippel to unite music with muscle.

Perhaps you will tell me that they have been long united in the persons of certain eminent pianists who pound the instrument till it takes about two tuners to restore it to a good condition after they are through with it, and one of whom was given the sobriquet when in this country, as I believe I once told you before, of "the harmonious blacksmith."

I must visit this strange combination; I am only thinking whether the sensational notes of Ruffo will sufficiently prepare me for the sensational wrestling in the evening.

It was Ruffo, you know, who set the pace among some of the singers when he was here a little while ago. He aroused astonishment, as well as applause, by exhibiting a breath control that has only been exceeded by the lady who swims under water, in a glass tank, in the vaudeville shows, while the goldfish swim around about her.

Ruffo induced some other singers to "go and do likewise," as they call it, with the result that some of them almost destroyed the beauty of their voices in an effort which put to shame the steam calliope that the late P. T. Barnum used to depend upon to draw a crowd.

Your

MEPHISTO.

FINDS "LIEDER" SINGING MORE FATIGUING THAN OPERA RÔLES

Mme. Povla Frisch Believes It Easier for "Lieder" Singer to Succeed in Opera Than "Vice Versa"—Reflecting the Many Moods of a Recital Program More Exacting Mentally than Operatic Work

MME. POVLA FRISCH, the dramatic soprano, whose concert tour of America next season will be under the direction of the Musicians' Concert Management, Inc., sailed on Thursday for Europe, where she will spend the Summer, after having sojourned in this country for about four months. This was her first visit to America, and she sang a number of times privately, but did not appear in a public recital or concert. Thus it became possible for Mme. Frisch to obtain her first impressions of American audiences as a member of those audiences herself.

"No doubt was left in my mind," said Mme. Frisch, "on the question of whether American audiences are discriminating and intelligent in their tastes. It is quite evident that, contrary to the belief often entertained in European musical circles, you Americans do not necessarily accept any and every artist just because that artist comes from across the water. On the other hand, you do not refuse to accept an American artist if that artist possesses the proper qualifications. I am exceedingly glad to return to Europe with this impression and to be able to tell my friends in Europe who have never visited America of the pleasing conditions I find here. American audiences are certainly eminently qualified to judge the artistic standing of the artists who appear before them. I am looking forward with the keenest anticipation to next season, when I will have an opportunity to sing publicly in this country."

Interested in French Music

"I am naturally extremely interested in the modern French music, having lived all of my life in France since I was sixteen years old. This music appeals to me strongly. To be sure, some of it is of such an intimate nature that it is heard to best advantage only in chamber recitals, but such songs as 'La Caravane,' 'Le Temps de Lilas' and 'Nanny,' by Chausson, are good for the concert stage and are of a sort to interest American audiences, I believe. There are many others by Hahn, Duparc, Debussy and Gabriel Pierné which will find places on my programs.

"To my mind it is easier for a *lieder* singer to go into opera and to make a success than for an opera singer to take up the singing of *lieder*. When an artist is singing in opera she has, of course, the advantage of the *mise en scène* and the other surroundings of the opera house, but of even greater importance she is developing one line of musical thought throughout the production. The *lieder* singer presents a program containing, it may be, fifteen or more different songs, each one of which may express a totally different musical conception from all the others. It is necessary for the singer to develop her own atmosphere, and it is vastly more fatiguing from a mental standpoint than would be the singing of the most difficult operatic rôle. If an artist has a good voice she should sing first in *lieder*. If she is able to make a success in that department of musical endeavor she will

stand a very excellent chance of being successful in opera, should the opportunity offer."

Born in Denmark

Mme. Frisch was born in Denmark and when she went to Paris as a young girl she began her studies with Mme.



Mme. Povla Frisch, Noted Soprano, Embarking on Trip to Europe

Sarah De Lande, a favorite pupil of the great Lamperti. It was at this time that she came to the attention of the distinguished pianist, Raoul Pugno, and he arranged for her to make a joint tour with him. Her success was immediate and pronounced. On her second tour of cities in France she was associated with Pablo Casals, the cellist, and following this she made her début in recital in Paris with much success. She at once established her right to a place among the leading recital artists of the day. Later she made a tour with the famous trio consisting of Casals, Jacques Thibaud and Alfred Cortot. On that occasion she sang the Scotch *lieder* of Beethoven to the accompaniment of the trio.

Immediately following this Mme. Frisch sang at the Paris Conservatory in connection with the Liszt Centenary. When Gustav Mahler came to Paris to conduct the Colonne Orchestra in a program of his own compositions, she was the soloist, singing the vocal part in his fourth symphony. She sang again with the Colonne Orchestra under the direction of Gabriel Pierné.

Sang Opera in Paris

Mme. Frisch's appearances in opera were made at the Théâtre des Arts in Paris, under the direction of M. Rouche, the present director of the Paris Opera. She made her début in a revival of Monteverdi's seventeenth century opera, "Le Couronnement de Poppie." This re-

vival was made memorable by the appearance of Vincent d'Indy in the conductor's chair. She later sang with the Philharmonic Orchestra of Berlin in Holland, under the direction of Dr. Ernst Kunwald, the present conductor of the Cincinnati Symphony Orchestra.

She has been engaged for concerts in Spain this Summer and with the exception of filling those dates she will rest and prepare her répertoire for the coming season.

D. L. L.

SONG BY LOCAL COMPOSER IN FORT WORTH CONCERT

Mrs. Cahoon Sings Mr. Pitner's Work in Final Symphony Program—Recital for Visiting Physicians

FORT WORTH, TEX., May 19—On Sunday, May 9, the Fort Worth Symphony Orchestra played to a packed house and many people were turned away. Mrs. Helen Faunts Cahoon, soprano, was soloist and sang "Ah je veux vivre" (Romeo and Juliet) Gounod, "Call of Love," by Guy R. Pitner, and "A Birthday," by Woodman. Mrs. Cahoon is gifted with a beautiful soprano voice and a very charming personality. Her numbers were most artistically delivered and she was obliged to respond with an encore. She was accompanied by Mr. Pitner, composer of one of her songs, and by the orchestra quartet.

Another Fort Worth musician coming to the front as a composer is Mr. Pitner. The "Call of Love," sung by Mrs. Cahoon, is one of his recent compositions and one of his best. The text is by Herriet McElver Kimble. Mr. Pitner has had several of his compositions accepted by publishers.

On May 11 an unusually interesting program of chamber music was given by Carl Venth and Marian Cassel in the Chapel of the Texas Women's College. A large audience enjoyed the following program: Suite, Ries, and Sonata in G, Rubinstein.

A program of unusual interest was given recently by Fort Worth musicians, for the visiting doctors of the state. Aneta Lenari, contralto, sang "Oh, Love Thy Help," from "Samson and Delilah," accompanied by the Rosenfeld String Quartet, and Mrs. Flossie Thomas at the piano. Mr. Rosenfeld, violinist, played "Caprice Viennois," Kreisler, and a Beethoven Minuet. Augusta Bates, pianist, played two Liszt numbers, Nocturne, No. 3 and Etude in D Flat. Her faultless technic and charming personality won much enthusiasm from the large audience. The chorus of the Euterpean Club sang two numbers, "The Evening Prayer of Brittany" by Chamade, with contralto solo by Mrs. Morris and the Rhine Maidens' Chorus, Wagner.

Augusta Bates presented her pupil, Arline Wear, in a piano recital at the Texas Women's College City Conservatory. She was assisted by Anne Rogers.

MRS. J. F. R.

Success for Vera Curtis Before Large Bridgeport Audience

Vera Curtis of the Metropolitan Opera Company was the assisting artist at a recent concert given by the Wheeler and Wilson Band of Bridgeport, Conn. Louis F. Chermack, conductor, a historic organization whose activities extend over the last half century. The audience, which was one of the largest ever gathered in Bridgeport, was especially enthusiastic over Miss Curtis' singing, insisting on repeated encores both during and at the close of each of her groups of songs. During the week of May 29 Miss Curtis was soloist with the Russian Symphony Orchestra, Modest Altschuler, conductor, at Willow Grove, Pa., besides other important engagements will occupy much of her time until the middle of August.

Joint Recitals Planned for Next Year

Joint recitals have been among the interesting features of the past season, and among such offerings on Loudon Charlton's list for next season are joint appearances of Harold Bauer and Pablo Casals, Harold Bauer and Ossip Gabrilowitsch, Clara and Ossip Gabrilowitsch, and Reed Miller and Nevada Van der Veer.

WEINGARTNER LEADS HIS OLD COMRADES

Conducts Berlin Philharmonic Orchestra in Two Brussels Concerts

BERLIN, April 7.—At last Felix von Weingartner has conducted again in Berlin. It was only at a rehearsal, to be sure, but nevertheless it was the Philharmonic Orchestra which he directed, as of old. It was on Monday morning in the Philharmonic that Herr Weingartner once more stood at the head of these men—sixty-seven in number—to rehearse them prior to their departure for Brussels, where, as previously mentioned, two concerts were booked for them in the Théâtre de la Monnaie.

When Weingartner stood before the orchestra he was greeted with the customary demonstration of welcome, which was, however, in his case, intensified. Visibly moved, the conductor expressed his thanks for the kindness of the orchestra with which in days of old he had scored so many victories. In his quick, ever youthful manner—so utterly devoid of pedantry—Weingartner ran through the two programs, stopping only now and then to offer this or the other suggestion.

Brahms's Symphony in D had been worked out with so much care by the musicians and their leader that but little opportunity was given for corrections. There followed Liszt's "Des Préludes," Beethoven's Fifth Symphony, the "Vorspiel" to "Tristan und Isolde," "Isolde's Liebestod," and finally the "Tannhäuser" Overture, majestically performed. In conclusion several songs of Weingartner were gone through, Lucille Weingartner interpreting them with artistic thoroughness and voluptuousness of voice.

Since then both concerts have taken place in Brussels and have proved successful from every point of view. Arthur Schnabel, the pianist, came in for a large share of glory with his brilliant execution of Beethoven's Concerto in E Flat. Walter Kirchoff's appearance in the field-gray uniform of the German Army of necessity produced an effect on the largely military audience. It is reported that his spirited singing of the "Grail Narrative" of "Lohengrin" and Beethoven's "An die ferne, Geliebte" was acknowledged with storms of applause. But the genius of Weingartner dominated all. The conductor was honored as a prophet come to proclaim the German musical cause.

O. P. J.

Caruso and Puccini Villas for Red Cross Uses

A Rome cable despatch of May 24 to New York newspapers says: Enrico Caruso to-day notified the Italian Red Cross that his villa, Alla Panche, near Florence, would be at its disposal for the period of the war. A similar message came from Giacomo Puccini, the composer, who has a magnificent villa near Milan.

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ADDRESS FOR SUMMER: SAN MATEO, CALIFORNIA

ITALIAN PUBLIC OF TODAY A RUTHLESS CRITIC, SAYS POLACCO

Eminent Conductor Finds His Countrymen Have Advanced from the Purely Emotional to an Intellectual Appreciation That Is Almost Iconoclastic—This Deeper Thinking Has Refined Any Coarser Elements of Their Judgment

INTERVIEWERS of musical celebrities eventually reach a certain analytical point of view at which they divide artists into two classes: those who seek publicity and those who shun it. In the latter class there is to be listed the name of Giorgio Polacco, the distinguished Italian conductor of the Metropolitan Opera Company. For three years has this eminent musician been pursued by the interviewer, but always he has offered polite excuses of "much work." Only recently was he caught in the interviewer's snare. Not unaided, however, was I able to "catch" him.

At the Ansonia Hotel, bounded on all sides by trunks (for it was but a few days previous to his sailing for Italy), genial Gianni Viafara, the caricaturist, and I bombarded, blockaded and ensnared Mr. Polacco with our persistency. I did not need Mr. Viafara as interpreter, as Mr. Polacco speaks a fine, if uniquely poetical English.

If one has had the delightful experience of admiring from a distance some great, seemingly austere mind and finds upon acquaintance every expected quality there, beside an open sympathetic personal appeal, that one will understand what it is to meet and talk with Giorgio Polacco.

Italian Artist Now a New Man

Speaking of the great advance during the last few years of the general Italian public, from the purely emotional to the intellectual appreciation, Mr. Polacco said, "More especially is the Italian artist in any of the allied arts, now, in this generation a new man. The intellectual Italian of to-day is a ruthless critic; I should say, the most hypercritical judge of himself and his confreres. He carries this iconoclastic sense so far that he becomes almost the demolisher of himself in his morbid anxiety to pursue an ideal that appears to his mind as the beckoning hand of some luring phantom always farther away as he is about to grasp it.

"But, this greater thinking has not killed the emotional in any way; rather has it severed all connection with any

coarse element of his artistic appreciation, and it has refined every detail.

Italy's Love for Wagner

"Among the many proofs of the artistic advance in my country is the great understanding of Wagner. The incessant demand for him. Five years ago, within a short season of just one month and twenty-six days, at Genoa, I had to give thirteen performances of 'Siegfried.' Surely that is a record of progress. And not only Genoa, but every small city, such as Verona, that land of Juliet and Romeo, demanded its Wagnerian productions.

"Speaking of Verona reminds me to tell you of an interesting phase of the Italian in his attitude toward music. At Verona, there is a beautiful theater, three centuries old, the Filharmonic, of which the natives are very proud. For many years before my engagement in New York I was called there to conduct a festival of six performances. The season before last in the month of March, we gave 'Samson and Delilah.' Do you know, one hundred and ten of the inhabitants worked the whole Winter without pay, studying the different choral parts! The result was a marvelous chorus, and they had worked to make just six performances a success! It is almost a religious fervor which seems to become a veritable holy fever, felt by both the public and artists.

"The last season there I conducted 'Tristan,' with Elsa Bland, from the Hofoper, Vienna, as 'Isolde,' and Ferrari-Fontana as 'Tristan.' You can imagine the intense anticipation shown for this great event, and you must know that each piece of scenery is especially made in preparation, by renowned artists in Milan, from the original sketches of Bayreuth."

"What do you think of Futurism?" Mr. Polacco was abruptly asked.

Art That Transcends Bounds

"Granting, to begin with, that there is Futurism and Futurism. For instance, in music I have seen orchestral scores the ideas of which I could not possibly criticize from a point of view which would even appertain to art. I have had the joy of reading scores in which was revealed a high-mindedness of the artist, who possessed both perfect technique and a most exquisite sensibility, adapted to collect all the voices of nature, feeling the tremendous poetry of a tempestuous storm at sea, or the melancholy of an autumnal day. When art is so great it may then interpret the most subtle emotions, even to those wonderful, fugitive, mysterious murmurings which find an echo in the soul of a real poet. Think of Debussy. Who ever imagined that after Wagner, who, like a god, embraced in his art all the cosmic elements, could come an artist absolutely free from any former influence, speaking a positively new language, yet very intelligible to every poetic nature!

"Even if Futurism has not until today given a most insignificant practical result, it will be of service to free those artists who are too timid to develop their personality because they are held in the grip of precedent—of tradition.

A Roger-Ducasse Score

"Recently I saw the score of Roger-Ducasse's 'Sarabande,' which is perhaps an example of what can be done with music free from all conventional forms, but composed under the auto-suggestion born from a mental picture advocated

by true poetry. And yet this music is, in itself, a poetical masterpiece."

Mr. Polacco himself surely seems to be everything that he considers necessary for an artist of to-day—not only a poet, but a cultured human being whose life is so wrapped up in his work that he himself is almost a recluse. Thus, one can easily understand why the most important publishers and composers have chosen Giorgio Polacco to interpret many of the premier performances in Europe and North and South America of works

of composers like Saint-Saëns, Puccini, Debussy, Charpentier, Mascagni, Massenet, Bruneau and Humperdinck.

AVERY STRAKOSCH.

The Wallingford (Conn.) High School Glee Club, under the direction of Mrs. Josephine Gammons, presented the cantata, "A Day in Roseland" recently. The assisting artists were Melissa Hall and Grace Revere. May Campbell, Melissa Hall and Miss L'Africaine were also heard to advantage.

SPLENDID SUCCESS OF FRANCES INGRAM in MINNEAPOLIS and DALLAS

The Minneapolis Tribune

Nov. 26, 1914.

MISS INGRAM WITH MINNEAPOLIS SYMPHONY ORCHESTRA

Few assisting soloists have made such a good impression, both with music students and music lovers, as did Frances Ingram, the operatic contralto; her method is assured and highly artistic and her interpretations both intelligent and imaginative. Her program numbers were the aria "O don fatale" from Verdi's "Don Carlos," and "Voce di donna" from Ponchielli's "La Gioconda." As encores she sang "Strida la vampa" from Verdi's "Il Trovatore," and Elgar's wonderful song, "Where Corals Lie."

Dallas News

Jan. 18, 1915.

Schubert Choral Club Gives Second Concert

HELEN STANLEY, SOPRANO, AND FRANCES INGRAM, CONTRALTO.

Frances Ingram has a deep, rich contralto voice that is mellow and sweet, and she uses it very artistically. She is full of dramatic fire and loses herself in her art. Her first and second groups were probably the most enjoyed, especially the Massenet "Twilight," Ross' "Dawn in the Desert" and Salter's "Cry of Rachael"; but all were so splendidly executed that it would be hard to choose the best.

As encores she sang Neidlinger's "Out on the Sea" and "Sing to Me, Sing" (Henley). The climax to the program came in the rendition of the well-known, but always liked flower duet from "Madame Butterfly," after which the artists were recalled and responded with "The Barcarolle" from "The Tales of Hoffman" (Offenbach).



—Photo by Moffett

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■ ■ ■

Miss van Barentzen plays with the assurance and power of a great artist. Beautiful color in her interpretation. This charming pianist was applauded for ten minutes without ceasing.—*La Presse, Paris, July, 1909.*

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ECHOES OF MUSIC ABROAD

Petschnikoff as a Naturalized Bavarian Is Called to Fight for His Adopted Country—Bologna Appoints Mascagni to Succeed Busoni as Director of Its Conservatory—Vincent d'Indy Rebukes His Countrymen Who Side with Camille Saint-Saëns Against German Music—Arthur Nikisch's Wife Completes Her Third Operetta—Clara Butt Realizes Record Sum of \$30,000 from Her Red Cross Concert in London—English Son-in-Law of Cosima Wagner Receives Iron Cross for Non-Combatants from the Kaiser—Frederick Cowen Provides Up-to-Date Interpretation of Musical Terms—The Irony of Being a Great Man with a Pimple

NOW it is Alexander Petschnikoff who has been put to the test of obeying the letter of the vows of citizenship acquired in a country at war with that which claims birth allegiance. The Russian violinist, who last toured this country with his American wife, Lilli Petschnikoff, some eight or nine years ago, has long been a resident of Germany, for the greater part of the time of Berlin. Three years ago he accepted a post at the State-subventioned conservatory of music in Munich, and shortly after settling in the Bavarian capital he became a naturalized Bavarian subject.

The mistake made by the State of Prussia in appointing Henri Marteau to be head of the violin department of the Royal Prussian High School of Music in the face of his refusal to renounce his allegiance to France—a mistake that has been fraught with painful consequences since the outbreak of the Great War—was not repeated in this case. Petschnikoff, as a member of the Bavarian Landsturm Infantry, has just been called out to fight for his adopted country. As his father belonged to the Russian militia, it will doubtless be with mixed feelings that he will obey the call.

FROM Bologna it is announced that Ferruccio Busoni will not return there to resume the directorship of the Bologna Lyceum. The pianist spent only one season—that of 1913-14—in the position for which he gave up his residence of long years' standing in Berlin, and during that year he had frequent leaves of absence for concert engagements in Germany and elsewhere. In addition to being the head of the conservatory he was also the director of the Municipal Orchestra's concerts. It was supposed when he came to America last Winter that an extended leave of absence provided for his tour here, after which he would return to his Italian post.

The name of Busoni's successor has also been announced. Pietro Mascagni is to be the Lyceum's new director.

TO the more or less illustrious company of French musicians and writers who refuse to follow Camille Saint-Saëns in his bitter advocacy of the exclusion of all German music from French concert rooms Vincent d'Indy has now been added. In a lecture he gave in Paris the other day this distinguished composer—who, the *Allgemeine Musik-Zeitung* observes, has already been thrown to the scrap-heap by the Young French School—traced the stream of musical purity and truth in German music from Bach down to Wagner. Wagner, he said, was the last German classic; after 1870 began Germany's musical decadence.

"I fought in the war of 1870," says Vincent d'Indy, "and my son is now at the front. I may well say that I am a patriot, but I cannot join in any campaign undertaken against the creator of 'Parsifal.' A genius can never be extinguished, even if it happens to be our deadly enemy. And I hope that the pictures of Holbein and Dürer will not be thrown on the floor of the Louvre just because the Germans are making war on us."

As for the belief voiced in Paris that Wagner meant to insult France, and particularly Parisians, in his comedy, "Eine Kapitulation," M. d'Indy points out that the capitulation of Paris took

place on January 27, 1871, whereas Wagner had written his "Capitulation" in the previous October, and that, moreover, the farce ridicules the capitulation of the German theaters to French plays.

What hangs in the balance now, according to the composer of "Les Djinns," is the interests of art, and he proceeds to rebuke his countrymen who are en-

survivor sent a check for \$5,000, requesting that it be reserved for wounded soldiers.

Concert artists rallied to Mme. Butt's appeal royally, and a parallel to the chorus of stars in Marcella Sembrich's farewell "Traviata" at the Metropolitan a few years ago could be found in the coming together of some 250 of



The Stadttheater of Zurich, Switzerland

The home of Zurich's municipal opera is of interest to Americans at the present time through the recently announced engagement of Dr. Augustus Milner, of Chicago, whose contract to sing there as first baritone went into immediate effect this Spring. The season at Zurich ended on June 1 and the theater will reopen in September

couraging animosity against German music: "A country that takes it upon itself to honor and cultivate music has no right suddenly to determine to have nothing more to do with 'Tristan,' 'Die Meistersinger' and 'Parsifal,' art works that still remain unequalled."

ARTHUR NIKISCH'S wife, Amalie Nikisch, is developing into a prolific operetta composer while still pursuing her profession as a "coach" to singers. Her initial experiment in the field, "Deine Tante meine Tante," which was produced in Leipsic, was followed a year ago by "Daniel in the Lions' Den." Like a goodly number of other composers in her country, she has not permitted the reverberations of the war to affect seriously her concentration on her work, and the result is that her third operetta is now completed and has already been accepted for a *première* at the Leipsic Municipal Theater. It bears the title "Always the Other One."

WHAT was probably an unprecedented sum for a Red Cross concert was the \$30,000 realized from the concert given at Albert Hall, London, the other night through Clara Butt's efforts. An active campaign had been carried on for weeks beforehand to make it a record occasion, and the result was that half the total eventually available for the Red Cross Society and the Order of St. John of Jerusalem had been subscribed when the concert was still a week off. The King and Queen were present, while for the Prince of Wales's box a *Lusitania*

England's best known singers to form a chorus. Here as choristers appeared such favorites of a time gone by as Mme. Albani and Edward Lloyd, while Mme. Kirkby Lunn, Blanche Marchesi, Ben Davies, Plunket Greene, Ada Crossley, Mignon Nevada, Walter Hyde and Gervase Elwes were others in the unique company.

The statuesque English contralto who had arranged the "party" introduced a timely novelty in the shape of Sir Hubert Parry's "Hymn for Aviators." Apparently it proved to be only mildly interesting. The *Daily Telegraph*'s reviewer assuredly dams it with faint praise when he says that "if, on the musical side, this hymn for those who brave the perils of the skies is conceived in a gentle, rather than a fervent vein, its smooth phrases, as sung by Mme. Butt, proved by no means ineffective."

Kennerley Rumford returned to London from the front, where he serves in the automobile corps, long enough to lend a warlike touch of khaki to the stage and join his wife in their standard duets, besides singing an unfamiliar "Ballad of the Ranks," by Maude Valerie White, and various other songs with a military flavor. Mme. Butt drew on her repertoire favorites for the appeal of Elgar's "Land of Hope and Glory," Herbert Hughes's arrangement of the old Irish, "I Know My Love," and Liddle's inevitable "Abide With Me."

EVERYONE who read the details of Alexander Scriabine's untimely death consciously or unconsciously must

have viewed the manner in which this great ego's career was halted as one of Death's Little Ironies, to adapt a Thomas Hardy phrase. Ernest Newman thinks it would have afforded Montaigne a fine opportunity for a paragraph on the irony with which the gods rule the lot of man.

"It came as a shock to us all," notes the distinguished English critic, "that so super-terrestrial a being as Scriabine could have a pimple, and a still greater shock that he, immersed as he was in a Yogi-like contemplation of the secret forces of the universe, should be sufficiently conscious of his own body as to realize that he had a pimple, and that some momentary relief from the burden of existence might be had by scratching it. The only death one could have associated with him would be suffocation in a shower of roses."

SON-IN-LAW of Cosima Wagner as he is, and known throughout Germany and beyond its borders as one of the foremost authorities on Richard Wagner among contemporary writers on musical subjects, Houston Chamberlain, despite his name and its obvious derivation, is now regarded as essentially a German. Indeed, so thoroughly imbued has he become with the spirit of the land of his adoption that he has recently taken up his pen in defense of the German-national standpoint in the present conflict. As a reward for this he has been decorated by the Kaiser with the Iron Cross for Non-Combatants, which would seem to indicate that the German Emperor recognizes the pen as a weapon as capable of deeds worthy of recognition as is the sword, even though it may not be as immediately deadly.

GIVING rein to his facetious propensities, Sir Frederick Cowen, whose reputation as an after-dinner speaker is second only to that he enjoys as a musician, has evolved a little handbook entitled "Music as She Is Wrote," which is described as "a Glossary of Musical Terms Very Much Up-to-Date." It has been suggested that in writing the book Sir Frederick was prompted by the desire to introduce a little merriment into musical spheres at a time of universal depression.

Here are a few definitions quoted by the London *Daily Telegraph* from this up-to-date glossary:

Artist—Any one of any nationality (except British) who plays, sings or composes.

Bagpipe—The only known instrument not yet used in the modern orchestra.

Cavatina—A violin piece by a composer of the name of Raff.

Classical—Anything that has no tune. Most modern music is classical.

Composer—Any one of any nationality (except British) who composes. (See Artist.)

Con Grazia—the manner in which a prima donna smiles and curtseys when she is presented with a bouquet she has herself paid for.

Dot—A point placed after a note to indicate that its value is increased by one-half. It is unfortunately only a musical sign, and cannot be used for five-pound notes.

Flat—A very unpleasant way some artists have of singing.

Form—An obsolete term.

Interval—The most enjoyable part of any musical entertainment.

Lyric—Verses sent in batches to a composer by an unknown poet without a stamped envelope for their return.

IN England and Wales there are 47,116 persons who rely mainly upon music for their livelihood. These figures, based on the last census, taken four years ago, are given in a recently published Blue Book which deals with occupations and industries in general.

While it is generally assumed that in the musical field women greatly outnumber men, the statistics show that in this case there is a difference of only 1,428, there being 24,272 women in the professional ranks as against 22,844 men. Roughly, the proportion for England and Wales is one musician for every 800 per-

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

sons of the total population. In London alone, with its 10,913 musicians, the men are in the majority by a narrow margin of 193.

Of the 24,272 women in the profession nearly 20,000 are unmarried, while of the remaining number there are only 1,264 widows, which leads *Musical News* to infer that women left alone in the world do not take to music again as a means of livelihood to any great extent. The general impression that as a rule musicians continue in harness to an extreme age is not borne out in this instance, as only 1,444, of whom 451 are women, are sixty-five years old or over.

* * *

TO the great amusement of at least one London reader, the Munich *Neueste Nachrichten* has been extolling



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"Rule, Britannia" as England's "real national anthem." The Munich paper maintains that "it is in this great hymn that the Briton pours forth all the passion of his soul. It dates from a period when Albion had become conscious of the enormous importance of her seapower, and to-day it sounds over land and sea wherever this rule of the ocean, no matter how remotely, is threatened."

The reason that this appeals to the sense of humor of the London *Observer's* critic is the fact that, as he expresses it, "this terrific paean is one of which not one Englishman in ten thousand can repeat a verse, and hardly one in a score whistle the air correctly."

But, for the matter of that, how many of our Americans can sing "The Star-Spangled Banner" with any approach to correctness?

It has been left to the director of the Royal Prussian High School of Music in Charlottenburg to discover the somewhat surprising fact that Russian music was indirectly one of the causes of the war. Dr. Hermann Kretschmar has made this solemn pronouncement regarding the lamentable effects of the importation of Slavonic music into Germany and other non-Russian countries:

"This foreign cult has even had an influence in bringing about the war. At least it is more than a mere assumption that the long years of idolizing that semi-barbarian, Tschaikowsky, helped to bring the conceit of the Russians to bursting point. This can be proven from Russian newspapers."

* * *

SELDOM, on the whole, do voices "run" in a family. A recent performance at the Municipal Opera in Bremen provided an exception extraordinary in character to prove the rule. There four brothers appeared in important rôles in a special performance of "Die Meistersinger," arranged for the farewell of Guido Schützendorf, a heroic baritone who has been in the Bremen company for many years.

Schützendorf's three brothers, engaged at opera houses in other cities, were secured as guests for the occasion, with the result that the performance was rather more than less a Schützendorf family affair. Guido Schützendorf was the *Hans Sachs*; Alphons Schützendorf, of Prague, sang *Pogner*; Leo Schützendorf came from Darmstadt to be the *Beckmesser*, while the fourth brother, the Munich Schützendorf, appeared as *Kothner*. J. L. H.

Logansport Choral Society Completes Its Inaugural Year

LOGANSPORT, IND., May 19.—The Logansport Choral Society completed its first year yesterday with a concert, in which it was assisted by John B. Miller, of Chicago, and members of the Indianapolis Symphony Orchestra. "Hiawatha's Wedding Feast" was sung for the first half of the program. In the second half, besides a group of solos by Mr. Miller, the chorus sang five numbers, and then the men of the chorus had two numbers and the women two. The society has been under the able direction of George Colborne, of Chicago, and has given two concerts during the season. The financial results have not been gratifying, but the board of directors intends to continue, confident of the far-reaching importance of a choral society in a community.

Future Army Bandmasters Heard

A demonstration recital was given, May 27, on Governor's Island, by five men of the United States Army bandmaster class, who are to be graduated from the New York Institute of Musical Art on June 3. Major General Leonard Wood and other officers attended. The five students who won their scholarships in competitive examination were James C. Eldridge, Fred S. Jenkins, Herman C. Webel, Fred B. Rogers and James E. Simmons.

Simon Breyne, a young pianist, appeared as soloist with Innes's Band recently, at the Denver Auditorium, winning success in Chopin's Polonaise in A Flat, Op. 53.

JORDAN CHORUS IN "REQUIEM"

Popular Soloists with Peace Dale Society in Verdi Work

PROVIDENCE, May 19.—The Narragansett Choral Society of Peace Dale, R. I., Dr. Jules Jordan, conductor, closed its twenty-sixth season last Wednesday evening when Verdi's "Requiem" was sung. The chorus was assisted by Grace D. Northrup, soprano, Rose Bryant, contralto, Alfred D. Shaw, tenor, and Wilfred Glenn, basso, all of New York. The chorus acquitted itself with great credit, singing with unusual expression as the thought was borne in upon the singers that it was a real "Requiem" for all those who had fallen on battle fields abroad during the year.

The soloists seemed also imbued with the same spirit. Miss Northrup sang with great fervor and brilliancy. Her final solo with the chorus, "Reginam in Eternam," was perhaps the most impressive moment of the evening. Miss Bryant, who was making her first appearance in Peace Dale, made a great success. Mr. Shaw was entirely satisfactory in the beautiful tenor part, his "I gemisco" solo bringing him much applause. Mr. Glenn gave a nobly satisfactory performance of his part. There was a small but excellent orchestra of Boston Festival Orchestra players, whose support was supplemented at the piano by Helen Peck with good judgment and discretion. Dr. Jordan conducted and much of the credit for a remarkably sympathetic reading of the entire score is due to him. With this performance he completed his eighteenth year with the society. There was an unusually large audience present.

G. F. H.

The DIARY of

EVAN WILLIAMS

TENOR

AKRON, O., May 24, 1915.

¶ After singing in Lowell, Mass., in "Samson and Delilah," where Conductor Hood said "You have never done better than you did tonight," I went to New York to see my son, who is studying with Herbert Witherspoon. He is doing mighty well. They say he will make the old man "hump."

¶ At Ilion, on the 13th, I watched them manufacture ammunition that will be used to kill some fine boys on the other side. Sang six encores before 1,100 persons.

¶ When Bernthaler, my accompanist, and I arrived at Lowville, N. Y., on the 14th, we found an auto and a reception committee waiting for us at the station. They had even a brass band perched on a hay wagon, playing for us! The Chief of Police introduced us to the bandmaster, and we then proceeded to the hotel, making our way through a great crowd. After the concert the Chief of Police acted as our chauffeur, driving us to the station.

¶ Sang at Benton Harbor on the 17th and, after a long trolley ride and a train that was thirty minutes late and that had no sleeper, Bernthaler and I, folded up like jack knives, passed an uncomfortable night on our way to South Bend. To help matters we had to listen to the incessant chatter of a party of women who, discovering our identity, discussed audibly the merits and shortcomings of Evan Williams!

¶ At Mount Vernon, Ohio, on the 19th. The school children were allowed to come in when I was rehearsing, and I sang "Little Boy Blue" for them.

¶ In Chicago last Saturday I purchased some fine oil paintings that would never have been for sale here had it not been for the war. Yesterday I played 27 holes on the golf links, and now I am ready for the Evanston festival.

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ILLINOIS COMPOSERS' HONOR ROLL

Men Who Have Gained Distinction in the State as Creative Musicians—Numerous Teachers on the List—Works in Every Form that Have Been Successfully Produced

By WILLIAM D. ARMSTRONG

[Reproduction in part of an address delivered at the recent convention of the Illinois Music Teachers' Association.]

NOTE—William D. Armstrong, author of this article, is himself a native Illinois composer of distinction. His musical studies were prosecuted in America and England. He has occupied prominent organ positions in St. Louis, being one of the solo organists at the 1904 Exposition. He has been president of the Illinois State Music Teachers' Association and vice-president of the National Music Teachers' Association. He was director of music at Shurtleff College and the Western Military Academy, and organist of the Church of the Unity in St. Louis; also a member of the American Guild of Organists. As a composer he has published many compositions for the pianoforte, organ, voice, violin and orchestra.

ILLINOIS composers may be divided into two classes—those born in the State and those who have either lived in the State or have adopted it as their

Chicago, solo violinist in various concert companies, dealer in musical instruments and the like, but it would be unfortunate to lose sight of two points in his record which deserve to distinguish him on the roll of fame. The first is his activity as director of chamber concerts in Chicago, where, in connection with various musicians, but especially Carl Wolfsohn, Mr. Liebling and Agnes Ingersoll, he has maintained some of the most important series of chamber concerts given in the city. His other greatest point is his record as teacher. He has also written some small violin pieces. Among the many talented pupils he has had who are now occupying important positions no one reflects higher honor upon him than that most accomplished player, Maud Powell.

Sherwood's Compositions

At the head of the piano department of the Chicago Conservatory stood for many years an artist who was not only one of America's most celebrated pianists but also an artist of recognized eminence in Europe as well. William H. Sherwood was a native American. As a pianist he was noted for perfection of technique, power and delicacy of expression and thorough musicianship. In composition he was rather finished and conscientious than fertile, and though he did not burden the printing presses his productions are such as to reflect credit upon American art. The principal of these are a Scherzo in E Major, an "Idyll" in A Minor, Scherzo Symphonique in G Minor, "Allegro Patetico" and "Medea."

Henry Southwick Perkins's specialties were voice culture and singing, theory, normal instruction to teachers and methods of sight singing and conducting. He has edited thirty-one singing books, ranging from a set of graded music readers to choir anthem books and festival chorus books, some of which have been exceedingly popular. His copyright chart and blackboard, or method for an elementary sight singing and reading course is highly recommended by many of the best vocal and instrumental teachers. He was one of the organizers of the Music Teachers' Association and has held every office in the association excepting that of president and is believed by many to have saved it from going out of existence in 1882, when it met for the first time in Chicago.

The eminence achieved by Frederick W. Root, who is still a young man, indicates that his name will be associated with the art of this country for a number of years to come. He is a composer chiefly of songs and choral works. He is a thorough American in his ideas and sentiments. No vocal teacher in America is a greater favorite with his pupils and his friends and his labors for music in Chicago have been of the greatest value.

Calvin B. Cady takes a high rank in the limited number of genuine artists who are engaged in the educational department of music. He has during his career been active in every work calculated to promote the interests of the art.

Adolph Koelling Versatile

Adolph Koelling, a native of Hamburg, Germany, entered the field of composition in 1857, with the production of pianoforte variations, which, as performed by himself, elicited high praise. In 1867 he had the gratification of seeing his Pianoforte Quartet, Op. 1, performed by four leading musicians of Germany, on which occasion his production was

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place of residence. Of the former there are few, of the latter a good many.

In the front rank of the musical profession, not of Chicago only but of the United States, Emil Liebling is readily accorded a foremost place, as well through the scope and breadth and many-sided characteristics of his musical skill and knowledge as by the brilliancy of his performance as a piano virtuoso. His recitals have become musical events of the best order and cover a remarkably wide range of works. As a composer he has won distinction and has the capacity to perform, as we may fairly anticipate, distinguished services in the future for the elevation of American creative art. His compositions include "Florence," "valse de concert"; "Meteore," galop; "Feu Follet," "Albumblatt," a Gavotte Moderne, for piano, a collection of scales and a song entitled "Adieu."

William Lewis, of Chicago, was a concert player in the days when the standard was lower than now, and his story is the interesting one of the self-made American boy. It would take long to recount his career as orchestra player in



"Mr. Wilhelm Augstein has had an unusual opportunity to learn my system of teaching voice. He has been for several years connected with my studio and has been very successful in his work. Being well equipped as a voice teacher, I feel sure he will duplicate in his new field, the success he has always enjoyed."—Signed, Frank King Clark.

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highly commended by Brahms. This was subsequently published by Fritz Schubert. His second important work was a Sonata for pianoforte and violin, published by Pohle, which has been favorably criticized by David and other eminent critics. He has also written three charming minor pieces, a "Walzer Caprice," "Albumblattchen" and "Polonaise Caprice," for pianoforte, published by Schubert. The following is a complete list of his compositions:

For piano—Scherzo in F Sharp Minor, Sonata in C Major, six scherzos, six Variations in G Major, on the Russian National Hymn; ten Variations in A Flat Major; six characteristic pieces—Barcarola, Gavotte, Galop Caprice, Valse Impromptu, Serenata and Valse Gracieuse; "Pensée Fugitive," Fantasie in F Minor, Impromptu in B Major; three exercises in octaves, "Valse des Dan-aides" (two or four hands); three clavierstücke (a) Album Blattchen, (b) Polonaise Caprice, (c) Valse Caprice. For piano and string—Quartet in C Minor, for piano, violin, viola and cello; Trio in E Major, for violin, 'cello and piano; Sonata in D and Sonata in B, for piano and violin, and three pieces for 'cello and piano. For strings only—Quartet in F Minor, Quartet in C Minor, Quartet in B Major, Gavotte, for string orchestra. Songs—"Found" (Goethe), "The Beautiful Maiden," song for soprano in E Major; two sacred airs, "To Thee, My God and Savior" (alto), and "My Blessed Savior" (alto and tenor). For voice and organ—Hymn anthem; "Deus Misereatur" in G; Festival "Re Deum," Mass in D Minor and sacred air for bass, "We Praise Thee, O God."

Mr. Koelling has also written twenty-five songs for male voices and six songs for mixed voices without accompaniment.

W. C. E. Seeböck has a remarkable facility in composition, and his work is distinguished for its brilliancy and musical poetry. On April 21 his opera, "The Missing Link," libretto by W. H. Edwards, was produced at Central Music Hall. While the libretto was inferior, the music was much admired. A grand opera by him was produced in Munich during the season of 1891-92. During his residence in Chicago, Mr. Seeböck has produced 167 songs, among the more prominent being "Kiss Me Well, Said Margaret," Op. 32; "Gipsy Boy," "It Was a Dream" and "A Ship," Op. 44;

"How Fair and Sweet and Holy" and "Dewdrop," Op. 28; "By the Spring," Op. 41; "Minuet Antique," Nos. 1 and 2; "Bourree," Nos. 1 and 2, Op. 15 and 16; "Berceuse," for piano and violin; thirty-two concert etudes, seven Paganini caprices and twenty-one quartets, etc. He has also composed church music.

Critic and Composer

Among those native Americans who have developed the real artistic faculty in the field of composition and one who has become known also as an accomplished and conscientious critic, is Frederick Grant Gleason. On completing his studies he returned to his family home in Hartford, where he became organist of one of the churches and later of a church at New Britain, Conn. He was also engaged successfully in teaching and at the same time was active, as he has ever since been, in his favorite field of composition, about that time completing "Otho Visconti," a three-act grand romantic opera. In 1876 he removed to Chicago, where he was active in musical life, as teacher, composer and critic. Mr. Gleason's works, in addition to numerous small pieces, published and unpublished, but having no opus number, are in order as follows:

1. Songs for soprano voices; 2. Organ Sonata, C Sharp Minor; 3. Barcarola, for piano; 5. Songs, for alto voice; 6. Episcopal church music; 7. "Otho Visconti," grand romantic opera, music and libretto; 8. piano pieces; 9. Trio, No. 1, in C Minor, for piano, violin and violoncello; 10. Quartet for female voices; 11. "Overture Triumphant," organ; 12. "God our Deliverer," cantata, solos, chorus and orchestra; 13. Trio, No. 2, in A Major, piano, violin, and violoncello; 14. "Culprit Fay," cantata (words by Joseph Rodman Drake), solos, chorus and orchestra; 15. Trio, No. 3, in D Minor, for piano, violin and violoncello; 16. "Montezuma," grand romantic opera in three acts; 17. "Praise Song to Harmony," symphonic cantata, solos, male chorus and orchestra; 18. Concerto in G Minor, piano and orchestra; 19. Three Sketches, orchestra; 20. "Auditorium Festival Ode," a symphonic cantata, solo, chorus and orchestra, composed for the dedication of the Auditorium, Chicago.

[Continued on next page]

SEASON 1915-1916 TERESA CARREÑO

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ILLINOIS COMPOSERS' HONOR ROLL

[Continued from page 13]

Rosseter Gleason Cole received the honorary degree of Master of Arts in 1913 from the University of Michigan "for services as composer and teacher of music." He has the unusual distinction of having served three terms as president of the Music Teachers' National Association (in 1903, 1909 and 1910). He has also served two terms (1913 and 1914) as Dean of the Illinois Chapter of the American Guild of Organists and is a well-known organist of Chicago. His published works already number over seventy, including compositions for voice, piano, organ, cello, chorus and orchestra. Of these over thirty are songs, fifteen are piano compositions and eight are organ. Among his larger published works are: Cantata, "The Passing of Summer"; recitations with elaborate musical settings, "King Robert of Sicily" and "Hiawatha's Wooing," a ballade for cello and orchestra (performed by the Minneapolis and Philadelphia Symphony Orchestras) and two brilliant and massive organ works of

recent date, "Fantasie Symphonique" and "Rhapsody." Of his larger compositions, the "King Robert of Sicily," dedicated to David Bispham, has been performed by this great artist in all the larger cities of this country more than 400 times by Bispham alone.

Mr. Cole has won special recognition for his work in this field, for, next to Richard Strauss's "Enoch Arden," Mr. Cole's "King Robert of Sicily" and "Hiawatha's Wooing" are generally considered the finest examples of this modern music form. The "King Robert" has been performed many times in Paris, in Berlin, Cologne and other continental cities. Mr. Cole's most recent orchestral composition, "Symphonic Prelude," was given a successful performance at Mr. Gunn's second American concert in Chicago in March of the present year. His Sonata, for piano and violin, has had many notable performances.

A Composer for Orchestra

Adolph Weidig, a native of Hamburg, Germany, began his studies in that city.

After winning the Frankfort "Mozart Prize," with a string quartet, Mr. Weidig proceeded to Munich to continue his studies. While there he composed a number of works, among which were a symphony and overture, "Sappho." The latter was performed by Mr. Thomas at the Chicago World's Fair. After graduating from the Munich school in 1891 with the highest honors, Mr. Weidig came to America, locating in Chicago, which city has since been his home. For four years (1892-96) he occupied a place among the first violins in the Chicago Orchestra. In the season of 1908-1909 Mr. Weidig directed a number of his orchestral compositions in some of the important music centers of Germany. The works for orchestra by Mr. Weidig that have been played at concerts of the Chicago Symphony Orchestra, comprise the following: "Capriccio," Op. 13, produced January 5-6, 1900, under the direction of Theodore Thomas; "Symphonic Fantasie," "Semiramis," Op. 33, based on a poem by Edward Markham, produced March 2-3, 1906, under the direction of Frederick Stock; "Three Episodes," Op. 38, produced March 13-14, 1908, under the direction of Frederick Stock.

Frank L. Bristow is author of several collections of singing books for classes and two cantatas for women's voices, "Rainbow" and "Pleiads," as well as other compositions for chorus.

William Konrad is the author of "Largo," for string quartet and duet, for zither and piano. Martin S. Wesley is author of nearly 100 songs and quartets; the music books "The Festival Chimes," "The Cluster" and "The Welcome Hour." Oliver R. Skinner is composer of piano studies and small works.

The following are some of the Illinois composers:

Vocal—Jane Bingham Abbott, Carrie Jacobs Bond, Louise Agnes Garnett; vocal and instrumental—John Alden Carpenter, Franklin Stead, Rosseter G. Cole, Horace Ellis, G. A. Grant-Schaefer, Hubbard W. Harris, C. A. Havens, Edwin Schneider, Adolf Weidig, F. W. Root, Walter Keller, P. C. Lutkin, Philo A. Otis; vocal—Walter Spry, Hugo Goodwin; vocal and instrumental—Arne Oldberg, Arthur Dunham, Wilhelm Middelhutte, Arthur Olaf Anderson, Felix Borowski, Cyril A. Graham, Eric de Lamarre; instrumental—Carl W. Beecher, Eddythe Pryn Hall, Wilmot Lemont, John Palmer; vocal—Eleanore Smith; instrumental—Elizabeth Garisey Harvey, Leo Sowerby; vocal and instrumental—Eleanor Everest Freer; vocal—Edward C. Moore, Herbert E. Hyde; instrumental—Adolf Brune; vocal—William E. Lester.

NEW JERSEY MAY DAY EVENT

Popular Artists in Attractive Program in Dover Church

DOVER, N. J., May 22.—The May Day Music Festival, on Tuesday, May 18, at the Memorial Presbyterian Church, was a great success, the soloists being Edith Hallet-Frank, soprano; Grace Wheeler Duncan, contralto; Claude Warford, tenor, and Carl Rupprecht, baritone.

The church, which seats nearly 1,000 persons, was packed to capacity, and practically every number on the program was encored. With two appearances in Dover during this month Mrs. Frank has won a place for herself in the esteem of this public. Miss Duncan and Mr. Rupprecht are also great favorites. Their work was splendid. A host of friends and former pupils turned out to welcome Mr. Warford, who was for five years director of the conservatory here. He sang a group of songs by Sinding, Rogers and Lehmann artistically.

The second half of the program was devoted to a hearing of H. Lane Wilson's cycle, "Flora's Holiday," which was well given by the four singers. The accompanists were Arthur Leonard and Mr. Warford, while Harry Jackson Dicker-son, under whose direction the concert was given, presided at the organ.

Recital Tour Planned for Titta Ruffo

Titta Ruffo, the famous baritone, arrived in New York last week from his season of opera in the National Theater of Havana. Announcement was made this week that a series of recitals in New York and other cities was planned for him under the management of the Messrs. Shubert, theatrical producers.

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Boston Violinist and Pianist Preparing Ensemble Programs



Harrison Keller (left) and Stewart Wille Going Over Programs for Next Season in Their Boston Studio

Bureau of Musical America,
No. 120 Boylston Street,
Boston, May 30, 1915.

HARRISON KELLER, violinist, and Stewart Wille, pianist, are young Americans fresh from studies and concerts in Europe, who are spending the Summer in the preparation of ensemble performances for the season of 1915-16. It is a rather unusual activity from young men in their early twenties, when virtuosity is rife and there is the legitimate appetite—not confined to the youthful—for success and personal *réclame*.

"There is one field of musical literature, at least," said Mr. Keller the other day, which has not yet been over-exploited, and that is the field of chamber music, including the very rich and interesting literature for the piano and violin. A proof of the unexhausted possibilities of music for these instruments lies in the fact that composers are giving this medium more attention, if anything, today, than in the past. We receive each season a large number of compositions for violin and piano from European and American composers, and as a rule each season brings out some works of genuine interest. We believe we have ample material for a series of unusually interesting programs.

"There is one thing that we shall try to remember. We think it is a cardinal mistake to put, say, three sonatas for piano and violin on one program. Neither in Europe nor in this country can performers even of exceptional ability expect to find large audiences for such concerts. Those who are willing to listen to three sonatas an evening are musicians, specialists or musical 'sharks.' The general public will not attend such concerts in large numbers, and I do not blame it. One serious sonata, advantage-

ously placed, is ample. Perhaps a suite or something in lighter vein may accompany it, but after allowing that, there should be ample variety provided.

"We are trying to arrange programs, not too long, with perhaps one work that shall serve as the nub, for violin and piano, and then short solo groups for each instrument. A concert should be an entertainment, artistic in the highest sense, presenting music that is valuable and interesting, but not forcing undigested masses of sound down the throat of the weary auditor."

Mr. Keller has studied for some years with Anton Witek, and in recent seasons with Leopold Auer in Petrograd. Mr. Wille also studied in Petrograd with the late Mme. Essipoff, formerly the wife of Leschetizky. He now studies with Heinrich Gebhard, of this city. Both young men have given concerts in the West. Both had intended to return to Petrograd next season, before the outbreak of the war. They had made successful appearances together in that city.

Mr. Wille and Mr. Keller played Sonatas, by Grieg, in C Minor and Handel in E Major, before the evening closed, and showed true ensemble feeling. They will add to their repertoire, among other sonatas, the big work of D'Indy, a sonata by Lazzari, little known in Boston; the sonatas of Franck, Lekeu and other moderns, as well as a solid substratum of Bach and representative composers of the classic and romantic epochs. O. D.

Meta Weidlich in New York Recital

A song recital was given by Meta L. Weidlich, a young soprano, at the Hotel Biltmore, New York, on Tuesday evening, May 25. Miss Weidlich has a pleasing voice, best in the middle register. Her enunciation was excellent, but her interpretation of her Schubert and

Schumann numbers, such as the "Wohin," by the former, and "Widmung," by the latter, lacked poetic understanding. Miss Weidlich has a charming personality and with more experience should become a concert artist well worth hearing. Among her numbers were Brahms's "Die Mainacht," Haydn's "My Mother Bids Me Bind My Hair," Woodman's "Birthday," "Who'll Buy My Lavendar," "Daddy's Sweetheart," by Liza Lehmann, and an aria from "The Messiah," "I Know That My Redeemer Liveth." A. S.

SALT LAKE'S SOUSA FESTIVAL

Bandmaster Offers Three Concerts to Enthusiastic Throngs

SALT LAKE CITY, UTAH, May 22.—John Philip Sousa and his band recently gave to an audience of some 3,000 a festival of music that will not soon be forgotten. The festival took place in the Tabernacle, on the evenings of May 18 and 19, and the afternoon of the 19th. In the last program special interest seemed to be centered on Sousa's own compositions. His geographic suite, "Tales of a Traveller," was particularly noteworthy. Of the classic numbers mention should be made of the "Love Death" from "Tristan und Isolde." Mr. Sousa is well deserving of the enthusiastic ovation tendered him and his band by the thousands who heard him.

Herbert L. Clarke did some masterly work on the cornet, displaying a wonderful sustaining power in his delivery of "The Lost Chord," Louis P. Fritze proved himself a flautist of rare ability. Virginia Root, soprano, was well received, as was also Margel Gluck, violinist, who fairly captivated her audience with her excellent performance of the Wieniawski arrangement of the "Faust" Fantasie.

The Tabernacle Choir also sang a number, with Evan Stephens, conductor, and J. J. McClellan, organist. A feature of the matinée performance was the singing of the "Rigoletto" quartet by the Salt Lake Opera Quartet, comprising Miss Ingman, Miss Dwyer, Mr. Graham and Mr. Ensign. The festival was under the local management of Fred C. Graham. Z. A. S.

WANTS "BALTIMORE SONG"

Mayor Preston Suggests Competition for a \$250 Prize

BALTIMORE, May 22.—Now that Baltimore has a distinctive city flag, Mayor Preston wants a "Baltimore Song" or anthem. He so expressed himself to-day. The suggestion is that a committee of prominent musicians be appointed to pass upon the words and music of the song or anthem, to be submitted in a competition, the successful contestant to be awarded a prize of \$250. The city flag grew out of the "Star Spangled Banner" Centennial celebration last Summer.

So far as the knowledge of the officials at the City Hall extends, no city of the United States has a distinctive song or anthem, such, for instance, as the nation has in "The Star Spangled Banner," or as the State of Maryland has in "Maryland, My Maryland."

Both words and music are to be supplied by the contestants. F. C. B.

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Enclosed find check for renewal of my subscription to MUSICAL AMERICA. I have found your paper very helpful in my high school and upper grammar grade music classes.

Yours truly,

ANITA B. CRADDOCK,
Supervisor of Music, Palmyra Classical High School.
Palmyra, N. Y., May 27, 1915.

COAST-TO-COAST TOUR NEXT SEASON FOR LOUISE COX



Louise Cox, the American Concert Star and Member of the Metropolitan Opera Company

Louise Cox, an American singer who has had a successful career without any European training, will make a concert tour during the season of 1915-1916, under the direction of the Music League of America, which will take her to the Coast. She has already this season been as far as Topeka on a tour with Pini-Corsi, the former bass-buffo of the Metropolitan Opera Company, and there have been so many demands for Miss Cox ever since that tour that the Metropolitan Opera Company, of which she is still a member, has given her a number of leaves of absence during the opera season.

Handel and Haydn Society of Boston Elects Officers

BOSTON, May 25.—At the annual election of officers of the Handel and Haydn Society, held last night at Boston University, the following were chosen: Courtenay Guild, president; John C. Brodhead, vice-president; George F. Hatch, secretary; George M. Brooks, treasurer; William E. Eustis, librarian; Robert Entwistle, Henry Kuhns, Joshua Q. Litchfield, Clinton A. Ricker, J. E. Schroeder, E. P. Boynton, P. B. Bruce and G. F. Hatch, directors. W. H. L.

Maria Carreras, the Spanish pianist, is playing in Italy.



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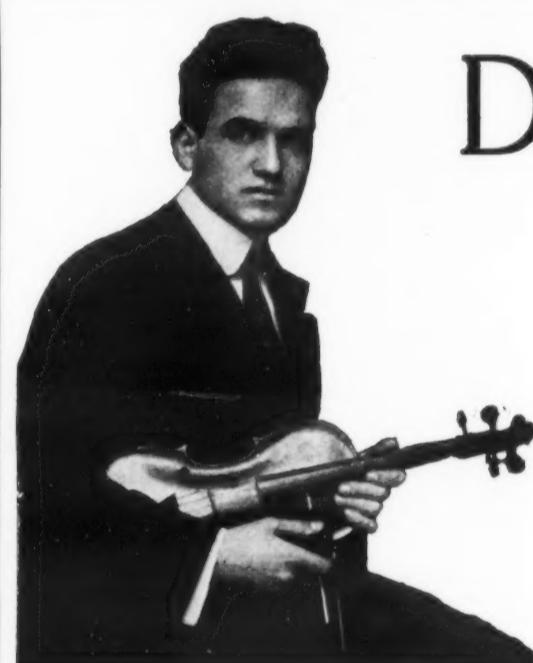
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—Richard Aldrich, in *New York Times*, January 16, 1915.

BOSTON

"By his performance, Mr. Hochstein showed that he is a violinist, not merely a glib fiddler. His tone was broad, pure, firm; his technic amply sufficient; his phrasing musical. It was a serious and engrossing performance. The dignified and modest bearing of the violinist enlarged the pleasure of hearing him." —Philip Hale, in *the Boston Herald*, January 20, 1915.

LONDON

"David Hochstein played a programme at Bechstein Hall which served to display his command of a brilliant quality of tone, particularly in passage work, and a clean and confident technic. His interpretations of Bruch's D minor Concerto and Bach's sonata had great intelligence and tonal beauty." —*London Times*.

"For Bach's masterpieces an art which is both understood and spiritually realized, is required. Hochstein's rendition of the G minor sonata was a pure joy. Any one who possesses the divine gift and ability to reveal to his audiences the wonderful beauties of these musical treasures as Hochstein did may well be reckoned among the few great artists of his time." —*Vienna Tagblatt*.

Throughout America 1915-1916

MANAGEMENT
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COMBS CONSERVATORY CLOSES THIRTIETH YEAR

Admirable Playing by Symphony Orchestra a Leading Feature of Commencement Week

PHILADELPHIA, May 31.—Several interesting events marked the conclusion of the thirtieth year of the Combs Conservatory of Music, of which Gilbert Raynolds Combs is director, last week, the most important being the commencement exercises in the Academy of Music on Wednesday evening. These exercises included a varied program admirably presented by some of the graduate pupils of the school and the Conservatory Symphony Orchestra. This orchestra, which numbers nearly eighty musicians, pupils and graduates of the institution, is directed by Mr. Combs, and its work on Wednesday evening was so meritorious as to demand the respect and admiration of the better class of music lovers.

The overture to Weber's "Oberon" and the Wedding Procession from Rubinstein's opera, "Feramors," were played with excellent spirit and good tonal effect. Of especial interest was Mr. Combs's own beautifully melodious "Reverie," for violin and piano, the violin part of which was played in unison by thirty-five students of the conservatory, under the direction of Henry Schradieck, the principal violin instructor, to whom the composition is dedicated.

Alma Nagel and Alice Coyle, pianists; Edward Strasser and Jacob Garber, violinist, and Virginia Snyder, soprano, in solo numbers gave evidence of exceptional talent and thorough training. Hon. Edwin A. Stuart, former Mayor of Philadelphia and former Governor of Pennsylvania, took occasion in his address to compliment Mr. Combs upon his noteworthy success with a conservatory which, organized thirty years ago with fifty pupils, to-day has an enrollment of 1,700 pupils coming from many parts of the United States. The faculty now numbers seventy teachers.

Degrees of Bachelor of Music were granted this year to Adele Hudnut and William Geiger and diplomas as follows: Piano—Eva Stayton Barwick, Alice Loretta Coyle, Anna Rolin Kelly, Alma Florence Nagel, Anna Barbara Womer; violin—Jacob C. Garber, Edward Strasser, Jr., Josef Waldmann. Twenty-eight certificates, in the divisions of piano, violin, vocal, public school music, tuning and player-piano course, also were awarded, and a special certificate for vocal work to Virginia Snyder. The exercises of the week concluded with an anniversary banquet. A. L. T.

The National Opera Club of America, with principal office in New York City, was incorporated on May 4, in Albany, N. Y., for the consideration of operatic, musical and kindred subjects to further interest in music. The directors are Katherine Evans Von Klenner, Clementine de Vere-Sapiro, Bernice James de Pasquali, Edythia Totten, Ella M. Townsend, Henrietta Strauss and Sarah Denton Dunn, all of New York.

Harriet Scholder-Edlin, the gifted American pianist, has been engaged as soloist with the Russian Symphony Orchestra for its final concert at Willow Grove, Philadelphia, on June 5.

BANGOR'S SCHOOL ORCHESTRA CREATES PLAYERS FOR NATION'S SYMPHONIES



Routine of Work in Schools Serves as Training School for Conductor Pullen's Organization — Splendid Work of Mrs. Tilton and Miss Littlefield—Makes Plea for Music Credits



Above: Bangor High School Orchestra and Its Conductor, Miss Littlefield. Below, Left: Mrs. Charles E. Tilton, Who Organized the First High School Orchestra; a Great Worker for Good Music in the Public Schools. Right: Gail Littlefield, Supervisor of Music in the Bangor Public Schools, Who Advocates the Adoption of a Music-Credit System

BANGOR, ME., May 22.—Many years ago, a bright, energetic little woman, full of enthusiasm for music, was appointed supervisor of music in the public schools of this city, a position which she held for many years. She was one who not only had that great gift of discerning talent, but of developing that which existed to its highest degree. This woman, later known and loved by hundreds of school children as Mrs. Charles E. Tilton, with her late

husband (who was superintendent of schools) occupied a prominent position. Both were working together, on different lines, toward the educational and musical advancement of the city.

It was, indeed, at this time that the children were allowed the privilege of being excused from school (when conveying a note from their parents) in order that they might attend the festival concerts—a privilege that could not but help broaden and enrich their lives in many ways. Also, during the seasons of 1907-1908 a chorus, composed of high

school students and those in the higher grades of the city schools, appeared at the festival under the direction of Mrs. Tilton.

Music was first introduced into the public schools of this city in 1870, when records say that instruction was by the National Music Charts and that "the use of a music reader is permitted." Lemuel A. Torrens (since known as the teacher of Mme. Rider-Kelsey) was the first supervisor of music, teaching from 1870 to 1874. On Decoration Day, 1871, records state that "singing was performed by 700 pupils of the public schools under the direction of Mr. Torrens," and later a concert was given in Norumbega Hall. It is common knowledge that Gertrude Decrow was one of the very early instructors in music, although no dates could be found to verify the statement. Another supervisor was the late George T. Moody, who was for so many years prominent in the musical circles of this city, and who probably served in this capacity from 1874 to 1884, or a year or so later, up to the coming of Mrs. Tilton. Nothing is known concerning the methods (or lack of them) used at that time. Thus it will be seen that even at this early date public school music was receiving attention in a little city far removed from the great music centers.

Named Bangor for a Hymn

"What's in a name?" On February 25, 1781, a little settlement, then comprising about 150 souls, was incorporated as a town in the Province of Maine, being given the name by a certain well-known personage, Parson Noble, who was said to have been very fond of music—a singer in fact—who gave the settlement the name of "Bangor" after a favorite hymn tune of his, having journeyed to the General Court in Boston for this purpose. Thus, from earliest times the city has had a musical heritage

[Continued on next page]

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Mishkin Photo

BANGOR'S SCHOOL ORCHESTRA CREATES PLAYERS FOR NATION'S SYMPHONIES

[Continued from page 17]

which it was necessary to live up to.

Until about fifteen years ago very little had been done to develop the instrumental talent in the public schools. Mrs. Tilton had the inspiration of forming from the material then existing in the high school—an orchestra. To be sure, those first few years meant hard and arduous labor, but filled with that love and enthusiasm for music, no composition seemed to them then too difficult to conquer. At first the orchestra was small and was composed wholly of first and second violins; later came violas and cellos, flutes and cornets, followed by trombones and drums, until finally all of the instruments were added.

The orchestra acts not only as an incentive to do better work, but as a sort of guiding star to the younger pupils in the grades, who, if possessed with musical talent, are eager to study hard at their chosen instruments so that when the time comes for them to enter the high school they will be able to play well enough to be selected for the orchestra. Rehearsals were held once a week and concerts were given throughout the years by them. From the proceeds of these concerts numerous articles were bought to enrich the assembly hall of the old high school (since burned), including, among other things, a very fine grand piano and a reproduction of the frieze on the northern part of the Parthenon.

Program of Years Ago

The orchestra varies in size from year to year according to the amount of talent found in the school. The program of a musical given by the orchestra a number of years ago may be of interest, since so many names upon it have since "made good" in music in after years. The complete program is as follows:

"Passe Pied," by Gillet, orchestra; "Postillon," by Molloy, boys' chorus; violin solo, "Lucia di Lammermoor," Fantasie by Donizetti, Mr. Drummond; piano solo, Sextet from "Lucia," played by Frances Weston; "Bonheur Perdu," by Gillet, orchestra; bass solo, "Out of the Deep," by F. N. Lohr, H. S. Palmer; String Quartette, Haydn's Seventh Symphony, Andante, Miss Benson, Miss Nolman, Mr. Sprague, Mr. Drummond; alto solo,

"All a Dream," sung by Alice Hanson; 'cello solo, "Evening Star," "Tannhäuser," Wagner, Mr. Sprague; boys' chorus, "Anchored," by Watson; High School Patrol, orchestra. First violins: Robert R. Drummond, Bessie P. Benson, Katharine Holman, Eugene Pfaff. Second violins: Fannie H. Robinson, Barbara Hunt, Howard S. Taylor, Viola: Roy C. Garland. Cellos: Adelbert W. Sprague, James Maxwell. Pianists: Elsie M. Lyon, Florence C. Bragg. Director, Mrs. C. E. Tilton.

The high school orchestra could rightly be termed an assistant teacher and training school to Horace M. Pullen, conductor of the Bangor Symphony Orchestra, for, after having had four years of practice and concert work with the smaller orchestra, the young players are well prepared to take a place in the larger organization. Among some of the more pretentious works given by the orchestra and chorus have been Cowen's "Rose Maiden" and "The Wreck of the Hesperus," the soloists being chosen from the school.

It was Good Routine

It has been admitted that no better equipped students enter the New England Conservatory of Music, Boston, than those from Bangor. Why? Because they have been able to have, during their school years, actual practice in both the high school orchestra and the symphony orchestra under Mr. Pullen. This fact cannot be too greatly emphasized, since from the practice in these organizations they are able, not only to read and transpose any composition set before them, but eventually to take a prominent place in some of the leading orchestras of the country. It is pleasing to note how many students who started in the high school orchestra in the early days have taken up music as a profession.

Among them can be named: Adelbert H. Sprague, 'cellist in the Symphony Orchestra, and conductor of the Bangor festival chorus and Bangor band; Frances Eldridge, 'cellist; Gwendoline Barnes, violinist and viola; Marion Fifield, violinist; Gertrude McClure, violinist; Harry D. O'Neil, cornetist; Alton Robinson, clarinetist; James Maxwell, 'cellist, and many others who have all "made" the Symphony Orchestra; Lawrence Whitcome, oboist in the Boston Opera House orchestra; Max Cushing, instructor in the musical department of Teachers' College, Constantinople; Vaughn Hamilton, concertmaster of the New England Conservatory Orchestra and member of the faculty; Ray Hamilton, 'cellist in a New York orchestra; Rudolf Ringwall, formerly a member of the Bangor Symphony and now a member of the Boston Symphony; Herbert Ringwall, pianist, who won a few years ago the Mason & Hamlin grand piano prize at the New England Conservatory; Louise Webb, now a well known accompanist and pianist at Worcester, Mass., and many others whose present location is unknown.

Mrs. Tilton's Successor

In 1912 Mrs. Tilton resigned after having raised the music in the schools to a high standard of excellence. She was succeeded by Gail Littlefield, a young woman who had studied with her, as well as taking additional advanced work at the American Institute of Normal Methods, Auburndale, Mass. Under her excellent and careful supervision the orchestra is doing some extremely fine work, and the music in the schools is maintaining its high standard. The personnel of this year's orchestra (1915) is as follows:

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Photo by Mishkin

First Violins: Stanley Cayting, James McCann, James Chilcott, Roland Gray, Melville Craig, Frances Flannigan, Margaret Tibbets. Second violins: Dorothy Harvey, Jessie Newcomb, Hazel Robinson, Ethel Rideout, Grace Carver, Eleanor Christensen, Lulu Graham, James Pennell, James Mitchell, Francis Kanaley, Russell Whittemore, John Manchester, Galen Kenney. Cellos: Vivian Johnson, Dorothy Allen. Clarinet: Harry Littlefield. Cornets: George Thompson, Alfred Frawley. Trombone: Maurice King. Snare drums: Francis Shaw. Pianoforte: Louise Cousins, Madeline Abbott.

Among some of the more recent compositions given by the orchestra have been the Brahms Hungarian Dance, No. 2; the Recker-Lorraine "Dance of the Goblins," Offenbach's Barcarolle, the Grand March from "Aida," overtures to "Maritana," "Norma" and other operas, and many others. At present the orchestra is trying to earn enough money to buy a 'cello and some other much needed instruments. But this is a slow process, since this little organization receives no pay for its services and is dependent on gifts alone. When it is remembered that all the rehearsing done by the orchestra must be outside of school hours, and that to prepare a program for a concert means a great deal of additional work (the orchestra appeared six times in concert during the last year) it would seem that it were entitled to receive some small compensation for its services.

Organized Glee Club

In addition to the orchestra Miss Littlefield has recently organized a Glee Club composed of forty-seven selected voices (girls and boys) in the high school. Enunciation, phrasing, sight reading and other fundamental principles of choral work are being taught, giving its members a thorough grounding in the rudiments of choral music. Next year, with the combined orchestra and glee club it is hoped that some concerts can be arranged.

Miss Littlefield is also expecting to put in a course of musical appreciation, devoting one period a week, and the study of music history, opera and oratorio, aided by the Victrola and, if possible, lectures on the subject by resident musicians. Such a course would mean entitling its members to music credit, a plan Miss Littlefield strongly believes

should be adopted. It is felt that the schools should take up this matter and give the pupils taking music lessons a certain amount of credit on their outside work—even substituting music for some study, if necessary. Without some incentive for work, neither members of the orchestra nor glee club will long remain interested, but if a regular musical course were made a part of the high school curriculum and the students received so much credit for their work and attendance in either of these organizations, and for work done by them outside under music teachers, Miss Littlefield feels that this is the only way to keep the "musical fire" burning.

A feature of the State teachers' convention, to take place in Bangor early in the Fall, will be the playing of a large orchestra composed of high school pupils from cities throughout the eastern part of the State, and a chorus of 200 selected voices from the high schools.

JUNE LOWELL BRIGHT.

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Springfield, Mass., May 28, 1915.

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Popular Soloists at the Potsdam (N. Y.) May Festival. Left to Right, Albert Wiederhold, Laura Van Kuran and John Barnes Wells

At the Navy Day concert on Friday, May 21, given at the Lyceum Theater,

Ithaca, N. Y., by the University Glee Club of New York, under Arthur D. Woodruff's direction, and the Glee, Banjo and Mandolin Clubs of Cornell University, Albert Wiederhold, the popular bass-baritone, was the soloist. He sang Sanderson's "Friend of Mine," Willeby's "Jenny's Way" and Huhn's "Cato's Advice," winning a double encore for his artistic work. On May 13 and 14, Mr. Wiederhold was one of the soloists at the Potsdam (N. Y.) Festival, singing at the first concert Handel's "Hear Me Ye Winds" from "Scipio" and songs by Sanderson, Willeby and Peel in a very praiseworthy manner, and, at the second, which was devoted to Mendelssohn's "Elijah," the music of the *Prophet*, to which he gave authority and fine vocal quality. The other excellent soloists were Laura Van Kuran, soprano, of Syracuse; Clara Drew, contralto, and John Barnes Wells, tenor. The conductor was Richard M. Tunnicliffe.

Want National Anthem Sung All Over the Country on July 4

"The Star Spangled Banner" will be sung all over the United States at noon on the Fourth of July, according to plans of a committee which has been arranging for a national celebration of Independence Day in Philadelphia. Governors of all the States and Mayors of cities throughout the country have been requested to issue proclamations asking the people to join in the observance of this feature.

Ruth Johns, one of the popular young singers of Portland, Ore., gave a concert at Baker City, Ore., recently with unqualified success.

QUARTET OF OPERA ARTISTS TOURS SOUTHWEST BY MOTOR



Artists from the National Grand Opera Company En Route from Silver City, N. M., to El Paso. Reading From Left to Right: Mario Rodolfi, Saramé Raynolds, Italo Picchi, Mrs. James G. McNary, Margaret Jarman and James G. McNary, the Manager of the Quartet

EL PASO, TEX., May 28.—A quartet of artists from the National Grand Opera Company, headed by Saramé Raynolds, dramatic soprano, gave a splendid concert in the Texas Theater recently. The program was skillfully made; its interpretation was such as to merit fully the cordial applause which punctuated the intervals. Miss Raynolds was heard to great advantage in the prayer from "Tosca" and an aria from "Cavalleria." Italo Picchi, basso-cantante, sang effectively an aria by Appollini and Margaret Jarman, mezzo-soprano, was heard pleasurable in Thomas's "Know'st Thou the Land" from "Mignon" and "My Heart at Thy Sweet Voice" from "Sam-

son." Mario Rudolfi, tenor, delivered "Questa O Quella" from "Rigoletto" and sang, with Miss Jarman, a duet from "Trovatore." The ensemble numbers were the Sextet from "Lucia," the Quartet from "Rigoletto" and the Trio from "I Lombardi." Mrs. James G. McNary and Mrs. W. R. Brown presided efficiently at the piano. A number of encores were demanded and granted.

James G. McNary arranged a brief tour for the quartet, which included, besides El Paso, the following towns in New Mexico: Las Vegas, Albuquerque, Las Cruces, Roswell, Deming and Silver City. The above snapshot shows the means of locomotion used by the concert party between Silver City and El Paso.

CONCERTS IN DUBUQUE

Minneapolis Orchestra Plays Twice—
Local Artists Heard

DUBUQUE, IA., May 25.—The Minneapolis Orchestra played before two large audiences yesterday. Among the soloists who scored heavily were Miss Beck, contralto; Marion Green, formerly of Dubuque; Marie Sundelius, soprano, and Albert Lindquist, tenor, who is fast becoming a favorite here, this being his third appearance in the year.

Of particular local interest was the playing of Ada Campbell, one of the Dubuque Academy's popular piano teachers, who revealed a beautiful conception of Chopin's E Minor Concerto. She was repeatedly recalled and finally gave an encore.

St. Joseph's vested choir gave an excellent concert of sacred and secular music last Friday at the Grand Opera House, with Frank Will, tenor, as assisting soloist. They appeared in Cedar Rapids last evening. Father Dress is the conductor.

Dubuque Academy graduated a class of fifteen pianists two weeks ago, giving programs on two evenings. Miss Sass, mezzo-soprano, and Edward Atchison, tenor, assisted on these programs.

Lurena Smith appeared in recital, on May 14, for the first time after several years' study abroad and in Boston, displaying a well schooled voice. Her accompaniments were played by Miss Zehet.

ner, one of our most promising pianists, who also contributed two solos. Both were encored.

The Young People's Choral Club, Franz Otto conducting, closed a very successful season of four concerts with a performance of "Drum Major," by Johnson, at the Grand Opera House. The solos were ably taken by four pupils of Franz Otto, Georgia Whippo, soprano; Augusta Erlberg, mezzo-soprano; John Ellwanger, tenor, and C. R. Thompson, bass.

Edward Atchison, tenor, assisted by Nathalie Meyer, gave a splendid program of songs at St. Luke's Church May 4. R. F.

TO KEEP ANTHEM SEPARATE

Pittsburgh Police Don't Want "Star Spangled Banner" Given in Medley

PITTSBURGH, May 31.—Owing to the state of the public mind regarding the European situation the police authorities have sent out notices to bands, orchestras and musicians generally, requesting them to refrain from playing or singing "The Star Spangled Banner" in conjunction with other music, as in a medley. The police admit that they have no authority to regulate this, but their request is the outcome of suggestions made by persons patriotically inclined and not desiring to have the patriotic anthem played in conjunction with other music.

The Mendelssohn Choir gave a very creditable concert last week in Carnegie Music Hall for the benefit of the Children's Hospital, Director Ernest Lunt tendering his services for this occasion. C. J. Braun, Jr., a former president of the choir, was the president of the committee having charge of the event. Charles Heinroth, organist and director of music of Carnegie Institute and others contributed to the program. E. C. S.

Elizabeth M. Baglin assisted by Nan Michener, soprano, gave a student recital in Pittsburgh last week that was largely attended. The participants included Dorothy Bates, Margaret Dixon, Dorothy Brockschmidt, Louise Medsger, Bertha Skinner, Elsie McDonald, Dorothy McKee and Ina Ehrenfeld.

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POOR ATTENDANCE AT FLORENCE OPERA

Politeama Season Financially Disastrous—Mascagni Draws Crowds, However

FLORENCE, ITALY, May 6.—Notwithstanding the almost complete absence of travelers, who contribute in great measure to the maintenance of Florentine institutions, and despite the long enduring political unrest, the local musical season has been about as usual, except, however, in the lack of concerts by foreign artists. Since the previous writing Alessandro Bonci has come with his own company and sung in "Elisir d'Amore" and "Don Pasquale." Expectations, in memory of the Bonci of years ago, were high, and it cannot be said they were generally satisfied. Amedeo Bassi, in Puccini's "Manon Lescaut," followed his brother tenor and gave great pleasure, though perhaps not so much as did his companion, Claudia Muzio, a youthful soprano. Distinguished assets in voice, appearance and acting are possessed by this unusual singer and seem to indicate that Italy is about to furnish another particularly fine artist to the world.

The carnival season of opera at the Politeama Florentino was much heralded, and turned out to be a financial disaster. The huge theater, night after night, especially on the floor, was almost totally empty. The prevailing conditions were held responsible by some observers while others thought the performances

were not worthy of general patronage. In the writer's estimation the operas ("Aida," "Damnation of Faust" and "Andrea Chenier," a fourth, "The Huguenots," being omitted) were well given, particularly the superb Berlioz work, presented in the scenic version made by Raoul Gounsbourg and with the beautiful scenery belonging to the Milan Scala. The Belgian baritone, Armand Crabbé, sang *Mephistophele* with a magnificent voice and acted it with splendid force and majesty.

The theater had hardly closed its doors on the few who had apparently just "dropped in" during the dreary evenings comprising the ordinarily gay carnival season, before they were thrown open to receive thousands attracted by the popular name of Pietro Mascagni. Mascagni came with a company from the Teatro Quirino at Rome to direct four times an interesting revival of Rossini's all but forgotten opera, "Moses," or, more exactly, the sacred melodrama, "Mose." There are in "Moses" some fine, stirring choruses and a few solo numbers, particularly for the protagonist, of great beauty. But, aside from these, the music consists for the greater part of dreary recitations, scantly orchestrated, or invokes lyric flights in an atmosphere of rather mawkish and trite sentiment. Mascagni directed with less exuberance than in his youthful days, but with a seriousness and vigor eminently in place. Mazzareno de Angelis, who sang *Moses*, carried everybody away by his marvelous bass voice, which rose from organ-like lower registers to ringing upper notes with unvarying effect, and was employed throughout with the most delicate nuances of expression.

After the great success of these Mascagni performances the Politeama was again closed, but again it seems, for only a short period, as Riccardo Stracciari, in the "Barber of Seville," is already announced, while Eugenio Giraldoni, in "Linda di Chamounix," at the Pergola, is another noted baritone soon to be heard. Still another is Mario Ancona, who, on the 10th, is giving a concert at the Salancino della Pergola.

Concerts have been rare this season. The Italian pianist, Maria Carreras, has played several times and the once celebrated singer, Bellincioni, gave a program of operatic numbers and songs. The American singer, Mabel Hastings, also appeared with her usual merited success, while at the studio of Clarence Bird his pupil, Ida Helen Lehmann, of Dallas, Texas, gave a brilliant performance of the Liszt E Flat Piano Concerto. At the studio of Chevalier Palmieri some of his pupils were heard with good effect in operatic excerpts.

First Sunday Concert Under New Law in Providence

PROVIDENCE, May 28.—The first concert in Providence under the new law permitting Sunday concerts was given in Keith's Theater last Sunday evening by the Strube Ensemble, Gustav Strube, con-

ductor. The orchestra was assisted by Mrs. Martha Phillips, soprano, of New York, who was heard here for the first time. Mr. Strube's program was diversified. His own Petite Suite, "Nuages," was given a third hearing by the orchestra and proved even more delightful than on previous presentations. Mrs. Phillips displayed a pure fresh voice with remarkable carrying quality. Gene Ware was her able accompanist. G. F. H.

Popular Artists Join in Fine Festival at Montpelier, Vt.

MONTPELIER, VT., June 1.—This city's choral society gave its fifth annual festival in the City Hall on May 26 and 27. The event was under the direction of Nelson P. Coffin, to whom a great deal of credit is forthcoming. The festival served to bring such seasoned artists as Grace Bonner Williams, soprano; Reed Miller, tenor; Bernard Ferguson, baritone; Nevada Vanderveer, contralto; Benjamin Berry, tenor, and Wilhelmina Wright Calvert, soprano. Needless to remark, their performances were of a high character. The principal numbers were Stainer's "Daughter of Jairus," Bruch's "Fair Ellen," Schubert's "Omnipotence" and Coleridge-Taylor's "Tale of Old Japan."

Brooklyn Program of Music by Speaks

The Laurier Music Club, known for its long activity in the Brooklyn music field, paid tribute to the talents of Oley Speaks when a program made up entirely of the compositions of that writer was given on May 25. Mr. Speaks himself and Cecile Battier were on the program.

G. C. T.

Clarence Eddy in Oakland for Summer

OAKLAND, CAL., June 1.—Clarence Eddy occupies the post of organist in the First Presbyterian Church of this city until September 1. One of the noted artist's recent attractive programs contained works by Laszlo, Eddy, Gigout, Bairstow, Federlein, Sullivan, D'Every and Thiele.

SUCCESSES OF BUCK PUPILS

Misses Galloway and Mallary Win Favor in Important Recitals

Katharine Galloway, an artist-pupil of Dudley Buck, the New York teacher, was heard at the Harmonie Club, New York City, on the evening of May 25, when she sang a Spring Song from the cycle, "Morning of the Year," by Cadman; "Beware of the Hawk," by Herbert; "Hayfields and Butterflies," by Del Riego; "A Birthday," by Woodman; "Bird of the Wilderness," by Horsman, and "Philosophy," by Emmel.

Miss Galloway was selected for this recital by Andreas Dippel, and the excellence of her work proved his good judgment. She displayed a voice of much beauty and charm, and her singing of the entire program was greatly enjoyed by the large audience.

Meta S. Mallary, contralto, teacher of singing at Mount Holyoke College, also a pupil of Dudley Buck, appeared in a faculty recital in the Music Hall of the college, on the evening of May 12. Her offerings were the aria, "Ah! Rendimi," from Rossi's "Mitrane"; "Frühlingszeit," by Becker; "Traum durch die Dämmerung," by Strauss; "Frühlingsglaube," by Reis; "Der Lenz," by Hildach; "Les Cygnes," by Hahn; "Le Mariage des Roses," by Franck; "My Dream," by Buck, and "Daybreak," by Daniels. Miss Mallary displayed a voice of fine contralto quality and her work was most enthusiastically received. The accompaniments were ably played by Ruth E. Dyer.

The Faneuil Choral Society, Charles B. Stevens, of Boston, conductor, gave its Spring concert in Warren Hall, Brighton, Mass., on May 20. The society was assisted by Fay Cord, soprano; Harry Dowd, baritone, and Margaret Gorham Glaser and Milton Brown, accompanists. The program contained miscellaneous chorus numbers and song groups by the two soloists.



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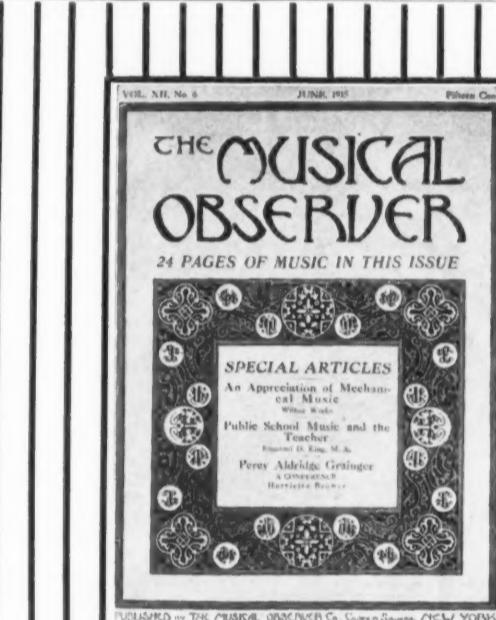
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Some Compositions by Americans Which Are Worthy of Recognition

[The editor of MUSICAL AMERICA frequently receives requests for the names of American compositions—vocal and instrumental—which are worthy of use both for teaching and public performance. Recognizing the widespread interest manifested throughout the country, during recent years, in the works of American-resident composers and to serve as a guide to those who are sufficiently earnest in their desire to use such music, this department will appear from time to time in MUSICAL AMERICA. The compositions are not necessarily new. The composer's name is first; publisher's name last.]

Songs for High Voice

CHARLES FONTEYN MANNEY—
Heart of Hearts.
WILLIAM ARMS FISHER—
All Soul's Day (*Ditson*).
CHARLES WAKEFIELD CADMAN—
I Hear a Thrush at Eve (*White-Smith*).
The Moon Drops Low.
A Moonlight Song (*G. Schirmer*).
WARD-STEVENS—
The Nightingale.
The Rose's Cup (*Arthur P. Schmidt*).
Be Ye in Love with April-tide?
OLEY SPEAKS—
Elysium (*G. Schirmer*).
EDWARD MACDOWELL—
Fair Springtide.
The Swan Bent Low to the Lily.
The Golden Rod.
Sunrise.
MARY HELEN BROWN—
Es liegt der heisse Sommer (*G. Schirmer*).
Thoughts of You (*G. Ricordi*).
CLYDE VAN NUYS FOGL—
I Kissed My Love (*G. Schirmer*).
ALEXANDER RUSSELL—
The Sacred Fire (*John Church*).
BRUNO HUHN—
The Fountain (*Arthur P. Schmidt*).
VICTOR HARRIS—
The Hills o' Skye.
Kerry (*Ditson*).
FRANK LA FORGE—
To a Messenger.
I Came with a Song (*G. Schirmer*).
In Pride of May.
ALEXANDER MACFADYEN—
Inter Nos (*John Church*).
Songs for Low Voice

F. MORRIS CLASS—
To You, Dear Heart (*Breitkopf and Härtel*).
Romance (*G. Schirmer*).
H. T. BURLEIGH—
Jean, My Jean (*Theodore Presser*).
Cycle "Saracen Songs" (*G. Ricordi*).
OLEY SPEAKS—
Mandalay (*John Church*).
EDWARD MACDOWELL—
The Sea (*Breitkopf and Härtel*).
MARY HELEN BROWN—
Liebesschmerz (*John Church*).
MARY TURNER SALTER—
The Cry of Rachel (*G. Schirmer*).
CHARLES FONTEYN MANNEY—
Orpheus with His Lute (*Ditson*).
BRUNO HUHN—
Israfel.
Unfearing (*Arthur P. Schmidt*).
GIUSEPPE FERRATA—
Night and the Curtain Drawn (*J. Fischer & Bro.*).

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 31



Photo by Benjamin

Dr. Ernst Kunwald, the eminent conductor of the Cincinnati Orchestra, has achieved the highest artistic results with that splendid body of musicians.

The German Orchestras are the grown, the American are built. The advantages in the first case are obvious—in the latter they depend upon the mind of the builder. It was great luck for American music that they had builders like Theodore Thomas and Colonel Higginson a. o., who, being led by the glorious standard established by the great German orchestras, developed in addition many good ideas of their own. One of the great advantages of the American Symphony orchestras is the "One-Conductor-System."

With kindest regards to Musi-
cal America, which is so highly interested
in the progress of American orchestras
I am yours very truly

Cincinnati, 1915. Ernst Kunwald

WILLIAM ARMS FISHER— Gae to Sleep (*Ditson*).

Compositions for the Piano

F. MORRIS CLASS—
Five Vignettes.
Five Intermezzi (*Ditson*).
GEORGE CHADWICK—
The Frogs (*G. Schirmer*).
MRS. H. H. A. BEACH—
Suite Francaise (*Arthur P. Schmidt*).
EDWARD MACDOWELL—
Sea Pieces.
Fireside Tales (*Arthur P. Schmidt*).
Compositions for the Violin

FRANZ C. BORNSCHEIN—
River Legend.
My Lady Artful (*Carl Fischer*).
Concerto in G Minor (*G. Schirmer*).
GUSTAV SAENGER—
Scotch Pastorale (*Carl Fischer*).

CECIL BURLEIGH— Up the Canon. At Sunset. Indian Sketches (*G. Schirmer*). Twelve Poems (*Ditson*).

ARTHUR HARTMANN—
Tauga (*G. Schirmer*).
Danse Grotesque (*John Church*).
ALBERT SPALDING—
Nostalgie (*Wilhelm Hansen*).
Prelude in B Major.
Romance in C Minor (*G. Schirmer*).
Scherzo Giocoso.
CHARLES GILBERT SPROSS—
Romance (*John Church*).
HENRY HOLDEN HUSS—
Romanza in E Major.
Northern Melody (*G. Schirmer*).
Sonata in G, Op. 19.
MRS. H. H. A. BEACH—
Sonata in A (*Arthur P. Schmidt*).

MUSIC FOR BARNARD MASQUE

Senior Class Presents "Earth Deities" with Gratifying Results

The senior class of Barnard College gave its graduating play May 28 and 29, on the courts below the campus. It elected to enact "Earth Deities," a rhythmic masque by Bliss Carman and Mary Perry King, both of whom were among the audience on the second evening. The work proved a sort of pageant, simple in construction but rich in effective tableaux.

Original chants, choruses, concerted numbers and solos were especially written by Lillian Soskin, '15. These proved exceedingly lovely and deserved the great applause accorded them. The orchestral music was in charge of Bernard Rogers, who scored it for this occasion. It was selected from Grieg, Brahms, Tschaikowsky, MacDowell, Debussy and Bizet. The chairman of the committee was Eleanore S. Louria.

One of the features of the Summer normal work in Houston, Tex., this year will be the teaching of musical appreciation by Effie Harmon. She will teach in the normal for three weeks and plans to give every member the course free of charge.

COMPOSER'S MATINÉE

Dwight Fiske Gives "Triad of Arts" in Recital of His Music

Music by Dwight Fiske comprised the major portion of the program given at the Bandbox Theater, New York, on the afternoon of May 26, the composer being assisted by Mrs. Charles Tyler Dutton, soprano, and Betalo Rubino, dancer.

Mr. Fiske's music showed a creative gift that was manifested in two different styles. That which pleased the audience the more was the straightforward melodic simplicity of the songs "Open, Open" and "Nightime, Daytime," which were re-demanded. More serious writing and in a more modern vein was "To Night," which embodies interesting material, but is too diffuse and entirely too long. Other songs interesting in content were "If the Day Is Done" and "The Bird." If Mr. Fiske's muse runs naturally along the more modern and ambitious lines, it would seem advisable for him to cultivate that side of his art, for of our expert native composers of the ballad type there are already quite enough to meet the demand for that class of songs.

A novelty was the presentation of a "triad of arts," with Mrs. Dutton singing some of Mr. Fiske's songs "off stage," while Miss Rubino interpreted them charmingly in the dance. One number, a waltz, was almost "popular" in its melody. The composer caught the spirit of some child verses admirably, particularly "The Shadow March." In both Mrs. Dutton and Miss Rubino the composer had excellent interpreters. Emily Harford was at the piano for the soprano in a set of *lieder*. K. S. C.

An interesting demonstration and recital of the Fletcher Music Method was given by the pupils of Natalie Walton in the new auditorium of the Mason School of Music, Charleston, W. Va., on May 29. The young musicians concerned were William Kuykendall, Florence Lakin, Helen Matthews, Frances Clay, Robert Spilman, Margaret Sutherland, Agathe Clarke, Belle M. Pritchard, James Clarke and Frederick Pritchard.

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New York, June 5, 1915

NATIONAL CONSERVATORY AGAIN

Despite the inexhaustible supply of wet blankets kept on hand by the Government at Washington for the purpose of smothering the burning idea of a National Conservatory of Music, there is never wanting a hero brave enough to come into the open once more with the proposition.

On this occasion it is Leopold Godowsky who, in an interview in the present issue of MUSICAL AMERICA, urges that now is a particularly favorable time to realize this long-cherished dream, possibly in the alluring form in which he himself presented it some little time since. The present undoubtedly does offer certain peculiarly advantageous circumstances. Many—probably most—of the world's greatest artists are now in America, and would be available for the staff of the institution. The present conditions, difficult because of the war, might, as Mr. Godowsky affirms, incline these artists to make especially favorable terms. Also, the country is overrun with ambitious pupils driven out of Europe by the war, and others who will not go there for the same reason.

A national conservatory is a conservatory subsidized by the Government. MUSICAL AMERICA would not place any discouragement in the way of such a noble consummation; it would, indeed, lend its heartiest support to the enterprise. It may be suggested, nevertheless, that in the present proposal Mr. Godowsky may be reckoning without his host, the keeper of the wet blankets. Just now the United States Government is harassed as it has not been for fifty-four years. It is doubtful whether Uncle Sam is now in the mood to lend a patient and attentive ear. It is conceivable that there could be no better time than immediately after the war.

Even for that it is none too early to begin agitation. The musical people of the nation, thwarted in their plans for European music study, should be now in a temper especially well adapted to the influencing of the national Government. To concentrate this influence is a necessary preliminary step, and represents a gigantic task. Probably our national conservatory will be attained only through a thorough national propaganda, and the present is certainly an advantageous time for the launching of such a campaign.

REDUCED PARK CONCERT APPROPRIATION

The cutting down of the New York City municipal music appropriation this season from \$71,000 to \$25,000, as reported in MUSICAL AMERICA this week, is certainly a deplorable procedure, and it is not surprising that it has brought forth protests from citizens in the form of letters to the daily papers.

The five years of municipal music reform which the city has now enjoyed have been a revelation and a source of inestimable benefit to the Summer population, rich and poor alike, who in such masses have attended the daily orchestral concerts at the Mall in Central Park. The crowds of weary toilers, oppressed by the heat of Summer, have found limitless self-forgetfulness and refreshment in these concerts, and as well have gained a wide familiarity with the masterworks of orchestral music. This year they will begin much later and end earlier in the season, and will occur only twice or three times in the week instead of daily.

That such a humanitarian civic movement should be subject to such vast and devastating fluctuations in the matter of support is in the highest degree regrettable. Park Commissioner Stover and Dock Commissioner Tomkins in the past, and the present Park Commissioner, Cabot Ward, have done their utmost, and with admirable success, to maintain a high standard of public concerts these five years; but they are wholly dependent for the scope of their effort on the Board of Estimate and Apportionment.

Now that the concerts themselves have been rescued from the graft of earlier days, a further reform might be effected by placing the musical control of the system in the hands of a society of disinterested citizens of musical and humanitarian sympathies, and of sufficient power to induce the city to make a stable annual appropriation for this purpose.

CHICAGO'S ALL-AMERICAN ORCHESTRA

The pioneering efforts of Glenn Dillard Gunn in the production of American orchestral works have led, according to a report in MUSICAL AMERICA last week, to the organizing and incorporating of an orchestra in Chicago composed exclusively of American musicians. American music will be played at the concerts which are to be given, and the soloists will be Americans trained in America.

This is a movement which will be sure to raise the cry of "Jingo" in some quarters, and cause a fresh unearthing of certain opinions and principles of MacDowell. The enemies of such movements always seek to make it appear that such national enterprises are peculiar to provincial America, and that in some way they discredit it artistically by an admission that native works cannot stand by the side of foreign.

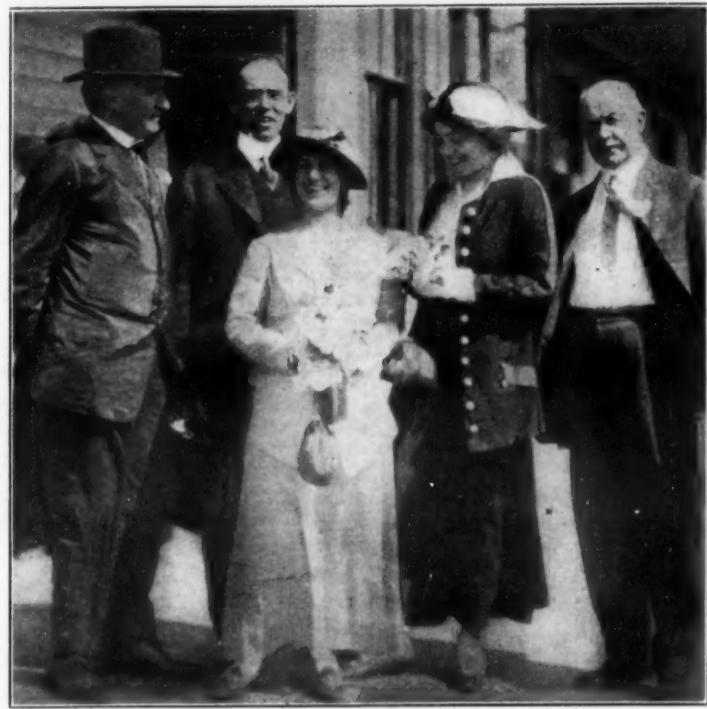
The truth is that the great artistic countries of Europe have always been active in such special movements for the conservation and promotion of strictly national progress. There is even more reason for such institutions in America. America needs more opportunity for the training of native conductors. It needs orchestral laboratories, so to speak, for advancing the vast amount of orchestral experimentation in America which cannot well be taken care of by the usual symphony organizations.

MacDowell was right in holding that American music is entitled to be judged in comparison with the music of the world. Mr. Gunn is right in his fulfilling of a national need.

Report of Another Opera-in-English Experiment.—
[Headline.]

There will always be found some persons anxious to play with dynamite.

PERSONALITIES



The Damrosch Party in Kansas

The "Personalities" gallery of intimate photographs this week presents the principals of the concert given in Lindsborg, Kan., recently by the New York Symphony Orchestra. From left to right the personages are Walter Damrosch, Dr. Pihlblad, president of the Bethany College; Grace Kerns, soprano, and Merle Tillett Alcock, contralto, both popular soloists with the orchestra, and Spencer Jones, of Haensel & Jones, the New York managers.

Pavlova—Anna Pavlova, the Russian dancer, is said to have signed a contract whereby she will receive \$60,000 for posing in moving pictures.

Kneisel—Princeton is to confer a doctor's degree upon Franz Kneisel this month. In this it follows the example of Yale, which gave the violinist the honorary degree of Doctor of Music several years ago.

Hempel—Frieda Hempel, who was one of the leading soloists at the annual May festival at Ann Arbor, Mich., was initiated as an honorary member of Sigma Alpha Iota Sorority during her visit to that city. This sorority is strictly musical.

Casals—Pablo Casals, the 'cellist, who, though he came to this country unexpectedly in the Fall as a result of the war, has played a remarkably successful season here, sailed for his home in Spain by way of Liverpool and London on the American liner *New York* on May 29.

Hamlin—"There is too much bad musicianship among singers," said George Hamlin recently. "This age of remarkable accomplishment is beginning to demand a higher quality of work in every line, and the public will soon become more critical of the musicianship of its popular singers. Let the young singer begin the cultivation of his musicianship when he begins the cultivation of his voice, if not before, and continue it indefinitely."

Fanning—Cecil Fanning, the baritone, and his accompanist, H. B. Turpin, are being received with enthusiasm in their appearances on the Coast. On May 23 they gave a recital for the "smart set" of Pasadena, and on May 26 a recital at San Diego. On June 2 they were guests of honor of the Gamut Club, and on June 23 will be guests of honor of the Ebell Club, together with Mrs. H. H. A. Beach, Marcella Craft, Charles Wakefield Cadman, and others. Mr. Fanning has been engaged as soloist for the Lyric Club concert.

Humperdinck—A New York friend of Humperdinck has just received direct word and messages from the German master, through one of his American pupils who returned from Germany last week. The composer is living at Wannsee, near Berlin, and after the long and severe illness following upon his musical work for "The Miracle," in London, is looking and feeling much better than for a long time. His only son, Wolfram, is at the front in the west, and his oldest daughter, Edith, who accompanied the composer and his wife on their last American trip, is a war nurse.

Calvé—Emma Calvé, who began a return week's engagement in New York vaudeville at the Palace Theater last Monday, will give twenty-five per cent. of her earnings this Summer to the French Red Cross. Mme. Calvé created great enthusiasm Monday among the big Memorial Day audiences by singing the "Star Spangled Banner" at the conclusion of her scheduled group of songs. Mme. Calvé sang the song well, and furthermore knew the words, which is more than could be said for many of those in the audience who attempted to join her.

Fremstad—Mme. Fremstad, a true American, feels the present world crisis so strongly that, tucked away though she is in a far-off corner of the Maine woods, she has given expression to her feelings in a letter received in New York a few days ago. "I have decided to include more American songs in my répertoire than heretofore," she wrote. "It is the only way I can really express the Americanism that is within me. It is true that I was born in Stockholm, that my mother was Swedish and my father a Norwegian, and that I studied in Germany. Despite all these things, I have lived a great part of my life here and feel myself thoroughly American—I might almost say a jingo. And I am proud of it."

POINT and COUNTERPOINT

SOME subscriber of the Philadelphia Orchestra writes to the *Public Ledger* objecting to the renewal of the "pop" concerts if they must be accompanied by smoking and gustatory trimmings. To back up his case he cites this "atrocious":

Last night, too, I saw a glass of lemonade that was being passed up an aisle spilled half into one lady's lap and half down another lady's back.

Tut, tut, friend! That was simply bad technique. And the rules of technique must not be violated—either in music or in lemonade-selling.

Even if Philadelphia is mixing music and soft drinks, the city is not altogether beyond redemption. For instance, the *North American* in reviewing a vaudeville show, makes this plaint:

No one wants to see the two-a-day refined out of existence, or the frank popular appeal of ragtime or standard Italian operatic selections denied by the managers. But "Träumerle," "The Rosary," the invariable "Rigoletto" excerpt, "Last Night Was the End of the World" and "Little Gray Home in the West" (all of which figure at Keith's this week) are surely too, too familiar.

What? Eliminate from vaudeville the "peepul's" idea of real "classical" music! The millenium is surely upon us.

"Managers say the grand-opera stars are more tractable in vaudeville."

"Well, even a grand-opera star can see the incongruity of being jealous of a performing chimpanzee or a trained seal."—*Judge*.

In order to stimulate the sensibilities of its jaded readers, *Town Topics* seems to find it necessary to shake a dash of paprika into its concoction of musical quips! For instance:

Polly—"He has great talent as a composer."

Molly—"Well, I wouldn't want him to make overtures to me."

And here's Exhibit B:

"That woman claims to be musically inclined."

"Maybe; but you'd better not play her on her record."

Maryland women are extremely temperamental, reports F. C. B. from Baltimore, and he gives this clipping as proof:

BLOWS CORNET TOO HARD

Miss Arnold Bursts Tonsil While Playing With Band.

While entertaining the Sparrows Point Volunteer Firemen last night in their hall at Sparrows Point, Miss Marriet Arnold, a member of the Brooklyn Ladies' Band, blew so energetically on her cornet that she burst her left tonsil.

Departing Pupil—"Ah, professor! How can I ever thank you? I owe everything I know to you."

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Professor—"Madam! Please do not mention such a trifle."—*Sydney Bulletin*.

A caption from the *Theater Magazine*: *Geraldine Farrar in "Carmen" and "Mme. Sans Gêne," the operatic rôles she originated this season.*

Fancy we can hear Mme. Galli-Marié, who first "originated" *Carmen*, turning in her grave as she hears this news.

Again in *Variety*, a theatrical weekly, the announcement of De Wolf Hopper company's Summer season includes this:

A number of Gilbert & Sullivan's pieces that have not been revived for some time will be produced, among them being "The Gondoliers," "El Capitan" and others.

"El Capitan," eh! Don't breathe a word of this to John Philip Sousa.

"I hope my daughter's playing doesn't disturb you," said the man who had just bought a new piano.

"Not in the least," replied his next door neighbor. "I work in a boiler factory all day."

A Long Island reader writes us: "How's this for the hypnotic influence of music—I noticed it on a recent concert program:

When Mabel Sings, Oley Speaks.

Stoic fortitude in the enduring of music is that shown in the *Raleigh News and Observer's* account of an occasion when Mme. Melba sang in that city:

The size of the audience which heard Melba in the face of the discouraging weather conditions which prevailed speaks well for the will power of our North Carolina folk. Having made up their minds to attend the concert, they attended it, and that too in surprisingly large numbers. And that took grit.

That is to say, they will have their music, but, oh, how they dread it!

Music has won a point from mere brute force at the Manhattan Opera House which Oscar Hammerstein once made memorable with his operatic seasons. The grand carnival of wrestling (which, to be sure, is under the management of an operatic impresario, Andreas Dippel) is giving way on two afternoons this week to concerts by Titta Ruffo.

"I hear your daughter is making great progress with her music."

"I'm afraid she's overtrained. She won't play anything now that sounds the least bit like a tune."

Heard the latest talking machine record?"

"What is it?"

"The people next door to us kept theirs going for twelve hours yesterday."

CONDENSED OPERA IN SCHOOLS

Institute Closes Its Series with Fine Brooklyn Performance

On Tuesday, May 25 the Educational Music and Dramatic Institute, A. P. Kramer and Paul Clemons, directors, gave its final operatic performance for the schools of Brooklyn. A condensed version of "Faust" was presented in English with an excellent cast including Henri Barron, formerly with the Aborn Opera company, Virginia Thomson, Zuro Opera company, one of Oscar Saenger's best pupils, Eva de Vol Avery, Pierre Remington and Ashley Ropps. The performance was under the able direction of Helen Frances Chase. Among the prominent persons who attended the performance were: Dr. G. J. Smith and Dr. Andrew W. Edson, of the Board of Education, Dr. Charles F. Wheelock of the state Board of Regents, Leo Schulz, Franz Kneisel, Rafael Joffe, Oscar Saenger and other prominent educators.

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the Institute is to bring about a more complete understanding and appreciation of grand opera and other good music in the public schools and also to bring out any latent talent existing. Its scope is not limited to New York but extends to neighboring cities and communities. On June 1, the Educational Music and Dramatic Institute removes from 1416 Broadway to Aeolian Hall, New York.

The Girls' Glee Club of the Normal School, River Falls, Wis., under the direction of E. Eugene Willett, made its first public appearance recently in the operetta, "Hiawatha's Childhood." The music, based on Indian motives, was composed by Mrs. Bessie Whately and captured the \$1,000 prize offered by the National Federation of Musical Clubs in 1912. The club comprises about forty-five members.

S. Coleridge Taylor was the subject at a recent meeting of the Monday Musical Club, Albany, N. Y., the program being in charge of Mrs. Horatio S. Bellows. Mrs. W. S. Lodge read a paper and those who took part in the musical program were: Mrs. J. Malcolm Angus, Mrs. Raymond N. Fort and Mrs. Leo K. Fox, sopranos; Mrs. E. B. Willis and Elsie Van Gysling, pianists; Mrs. Alfred H. Roberts and Mrs. Horatio S. Bellows, contraltos; Janet Lindsay, violinist.

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STANDARDIZATION FAVORED BY MUSIC TEACHERS OF IOWA

Convention at Waterloo Goes on Record to That Effect—Plans to Be Formulated for Adoption at Next Annual Session—Delegates Receive Greetings of John C. Freund with Warm Applause—Iowa Musicians Brought Into Prominence in All Programs of the Convention

DES MOINES, IA., May 23.—The twentieth annual convention of the Association of Iowa Music Teachers was held at Waterloo, May 19 to 21. Under the splendid leadership of the association's first woman president, Mrs. Frederick Heizer, of Sioux City, the three days were filled to the brim with important activities. Unfortunately, the weather cut down the large attendance expected, but it did not succeed in dampening the ardor of the president and her co-workers.

Doubtless the most important feature was the re-establishing of the Round Table idea, whereby the question of standardization of teachers was taken up. For some years this feature of the Iowa conventions had been dispensed with, in favor of the concert idea, but the new president succeeded well in giving again to the convention one of its most profitable features.

An impediment to the immediate success of the convention was brought about in the sudden departure of the secretary-treasurer for Red Cross work in Europe, leaving much detail work at the last

minute for the new appointee to cope with. However, be it said to the credit of Scott Prowell and his efficient registrar, Mrs. Luverne Beal-Covell, that they met the situation in a manner which won the admiration of the entire convention.

The headquarters of the association were established in the beautiful new Russell-Lamson Hotel, and the recitals and concerts were presented in the auditorium of the First Methodist Church and the Majestic Theater.

Following the registration and the conference of officers and the local committee on the opening day, an organ recital was offered by local and visiting artists, among whom was Lily Wadham Moline, of Sioux City, one of Iowa's capable composers, who was represented upon other programs of the session.

Standardization Discussed

In the afternoon, the discussion of "Standardization of Music in the Public and High Schools" was taken up under the leadership of C. A. Fullerton, of the State Normal School in Cedar Falls. This was followed by demonstration in public school singing by girls from the Waterloo High School, under the direction of Mrs. H. C. Wilbur. The girls sang with fine ensemble, purity of tone, and splendid enthusiasm.

The first "Members' Program" revealed the serious work that is being done by Iowa teachers. These programs reached a noticeably higher plane of achievement along artistic lines than last year's, proving that the teachers are striving for a higher standardization within themselves.

The first day's sessions came to a close with the joint recital by Lucille Stevenson, soprano, and Agnes Bodholdt, pianist. Miss Stevenson is an Iowa girl, though her professional duties have placed her in Chicago for a number of years, and it was therefore a double pleasure which the convention had in listening to her splendid art in song. Her program was almost entirely devoted to songs by modern writers—MacDowell and Sidney Homer being most prominent. Miss Bodholdt played the Thirty-two Variations in C Minor of Beethoven, together with numbers by Debussy, Sauer, Chopin and MacDowell. Her accompaniments of Miss Stevenson's songs were highly successful.

Letter from Mr. Freund

Thursday's activities opened with the Round Table meeting at which the president gave her address. Following this, she read a letter addressed to the Society of Iowa Music Teachers by John C. Freund, editor of *MUSICAL AMERICA*. Mr. Freund expressed his regret in being unable to accept the invitation to be present in person, and urged the convention to take a forward step in declaring the musical independence of this nation. His remarks were warmly greeted by the convention.

The discussion of Waldo S. Pratt's paper upon "Standardization," read before the national meeting at Pittsburgh last December, was then entered into, under the leadership of Charles Neff, of Fayette. No plan of action was adopted for Iowa, but the convention went on record as favoring standardization and fully expects to have its plans formulated for adoption at the next annual session.

The first of the two pupils' recitals was heard at the closing hour of the morning. Belle Bennie, of Des Moines, pupil of George Frederick Ogden, set a high standard in opening the program with the Sibelius "Romance" and the Weber-Tausig "Invitation to the Dance" and her work was not eclipsed during the entire convention, although much fine music was heard.

Program of Iowa Music

The early part of the afternoon program was devoted to Iowa composers and their works. Most interesting were the four songs by Lily Wadham Moline, the violin solo by Arcule Sheasby and the piano numbers by Henri Ruifrok—in

each of which the composer was heard.

After a short intermission the president introduced Mr. and Mrs. Rossetter G. Cole, of Chicago, who appeared in place of Mrs. Edward MacDowell. Mr. Cole gave a talk upon "The Melodrama as a Modern Music Form," for illustrations of which he had the assistance of Mrs. Cole at the piano in reading "Hiawatha's Wooing" and "King Robert of Sicily." The musical setting of these numbers was written by Mr. Cole and in their delivery he elicited enthusiastic applause. Mrs. Cole read the piano scores in full sympathy with the composer's idea.

Thursday evening was given over to the choral societies of Waterloo and Cedar Falls, which joined in singing Gaul's "Holy City," under the baton of C. A. Fullerton. The soloists were Mrs. Grace Clark DeGraff, soprano, Des Moines; Mrs. Fredericka Gerhardt-Downing, contralto, Chicago; George A. Brewster, tenor, Des Moines, and L. M. Welles, baritone, Cedar Falls. Splendid work was done by the choruses and their appearance drew by far the largest audience of the convention. A small string orchestra arranged by Frederick Heizer, of Sioux City, added materially to the accompaniments.

Recital by Mr. Burnham

Friday brought the annual business meeting, the second pupils' recital and the second members' recital, closing with a piano recital in the evening by Thuel Burnham. Mr. Burnham played brilliantly and was compelled to respond to many recalls. A sonorous tone and admirable technic are his most evident assets.

It was of interest to note that all out-

side artists appearing upon the convention programs were Iowa products or were connected with Iowa music schools for a number of years. Mrs. Lucille Stevenson and Mrs. Fredericka Gerhardt-Downing, of Chicago, began their music studies in Des Moines. Thuel Burnham is the musical pride of Vin-ton. Mr. and Mrs. Rossetter G. Cole were teachers in the Grinnell School of Music for seven years, and Mrs. Grace Jones-Jackson, of New York, who carried off the honors of the Friday Artists' Program, is a Des Moines girl who is spending the Summer in her home city. The work of these various artists, together with that of many others appearing upon the programs, was of high merit as judged by the best musical standards. Iowa is justly proud of her musical offspring.

The invitation from Des Moines was unanimously accepted by the convention and the Capital City will be visited next year. The following officers were elected to aid Mrs. Heizer in her splendid work: Elsie Lincoln, of Fort Dodge, vice-president; George Frederick Ogden, of Des Moines, secretary-treasurer, and Ernest Leo, of Cedar Rapids, member of the executive board.

GEORGE FREDERICK OGDEN.

Will Not Use Italian Musical Terms in Germany

A London dispatch of May 4 says that German musicians have determined to desist hereafter from the use of Italian musical terms. They point out that Wagner and Schumann largely employed German words to mark the expression, although Richard Strauss has not followed their example.

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THREE DAYS AT MUSICAL SING SING

Community Music Idea for Prison—Meaning of Warden Osborne's Reform—Prison Band, Chorus and Choir—Discovery of a Tenor

By ARTHUR FARWELL

AS I sat scanning the inviting and anonymous pages of the *Unpopular Review* about six o'clock in the evening recently on the balcony of a house on the Hudson at which I was visiting, I heard sounds of singing and playing coming from the window of a connecting house. There were several songs of a hymn-like character, and a number of the simple old-time songs that are cherished in the childhood memories of the present generation. I could distinguish only men's voices. Then I heard part singing of a sort cultivated by Young America throughout the length and breadth of the land, the kind of song, and of singing, which one may hear on any pleasant evening from city street corner to village green, and which rejoices in a species of harmony characterized by what has come, by national consent, to be called the "barber-shop" chord. A solo voice followed—a clear and strong baritone, and well "placed." And then—what was this . . . a new Caruso come to vocal judgment! There was the tenor vocal outpouring of that vibrant and gripping sort that one is accustomed to hear only on the stage of the Metropolitan Opera. The higher it soared the greater its power and richer its quality.

By this time I had become excited. I rushed downstairs to find my host, and asked him what this singing was.

"I don't know," he said, "let's go and find out."

We made our way through several rooms and hallways in the direction of the voices, up some stairs, and at last into a good-sized room containing many shelves of books. Here about fifteen young fellows were sitting and standing about, in various attitudes of activity or relaxation. One played on an exceedingly diminutive portable organ of about four octaves range. Another, seated close by him, looked over his shoulder and played violin from the same music. We quickly located the tenor, a youthful son of sunny Italy, inevitably, and found him quite willing to give us a sample of his work at short range. In a voice a little rough in its middle register, but of great clarity and beauty in its higher, and mounting to magnificent climaxes of passion and power, he sang for us the "Non è ver" of Tito Mattei. He followed this with the exquisite "Se" of Denza. Then we had some good singing from the young baritone, whose voice was rather of tenor quality. This was followed by a three-part song from a trio of other singers, and so on, until my host and I had well-nigh been favored with a repetition of the entire program which I had heard from the balcony.

And what do you think this was . . . a college? a club? Not at all—it was Sing Sing Prison. The vantage point from which I had first heard the singing was a balcony of the warden's house; my host was the new warden himself, Thomas M. Osborne, widely known for his week's voluntary imprisonment in Auburn prison, to whom I was making a three days' visit, and the scene of the singing was the library of the prison, reached from the warden's house by passing through a hallway barred by two heavy iron gates. The singers were men, or boys, rather, from the cells, "doing time" for periods from a year upward, and on the present occasion practising for the chapel choir and otherwise finding vocal self-expression and development.

Warden Osborne's Reform

What Mr. Osborne's going to Sing Sing as warden betokens, the whole country is now coming to know. It means vision, revelation and the beginning of a complete overthrow of the hateful and inefficient old system, in the unescapable and cankerous question of practical penology.

It means that at Sing Sing they have banished the old illusory supposition that you could prepare these offenders against society for a return to society "by placing them in conditions as unlike real society as they could well be made." It means that "punishment," stripped of its brutalities and brutalizing effects, is reduced to the fact of exile of the offender from society, the deprivation of liberty; and that within the exiled community the

prisoner shall have the greatest possible freedom and self-government, since "it is liberty alone that fits men for liberty." It means that not punishment is aimed at, which leaves the discharged prisoner anxious to "get even," but mental cure in a kind of sociological hospital where, before leaving, the prisoner will have learned the meaning and value to himself

its harmonious orbit according to the great law of Unity, when it has at last found true spiritual fulfilment in liberty.

Under the condition of order which has already been created at Sing Sing through the measure of liberty realized there, music, among other things, has found the beginnings of rational and human development. Fortunately, in the



The Band at Sing Sing. These Musicians Have the Same Status Within the Prison Walls as They Would Have, Comparatively, Within Any Community. They Devote Their Days to Practice and Rehearsal and Have Lavish Opportunity to Attain Proficiency

of an unharmed and helpful attitude toward the social order.

This vast subject is not to be presented in a few words. Suffice it, for the moment, to say that Mr. Osborne has converted the entire prisoner body into a self-governing community, which elects its own judges from among its own members, and holds its own court to deal with offences within the prison. The

first place, the warden and creator of the new order, Mr. Osborne, is an excellent musician. He can read and play the piano score of a Gilbert and Sullivan or a Wagner opera with equal ease and sympathy, carry the piano part, at sight, in practically all the standard chamber music works, and conduct chorus and orchestra, having in the latter respect been the organizer and conductor of an orchestra of symphonic proportions in his own town of Auburn, N. Y.

This musical predilection of the new warden is auspicious for the gaining of the best possible musical results in the Sing Sing community. As he has had but six months' opportunity thus far, in which to put the present revolutionized system into operation, it has only been possible to make beginnings in the musical matters undertaken, and various prospective matters are waiting the opportunity for their inauguration. My first connection with the musical situation was in attending a rehearsal of the band, which consists of some forty members. The band is fairly well constituted as regards instrumentation, considering the limited field from which to draw, and is well conducted by a young Italian of good ability. As a musician in Sing Sing has the same status there as he would have, as a musician, in any community, he devotes his day to practice and rehearsal, so that the band rehearses for eight hours a day, and thus has lavish opportunity to attain proficiency. On this first occasion I heard them perform an overture with some skill and much spirit in the *tempo*. Their greatest present difficulty is in getting tuned together accurately, a defect arising from the heterogeneous origin of the instruments. The warden has this matter in hand and will standardize the instrumentation by exchange and purchase, with a view also of the adaptation of wind to string instruments for a prospective orchestra. The band rehearses in a loft in one of the shop buildings.

Sing Sing Singing

On Friday afternoon, after five o'clock, I attended a rehearsal of the chorus in company with the warden. This consists of about one hundred members, and is of the nature of a singing class. Mr. Osborne has gone to the outside for a leader of this organization, having selected Mr. Leon Gereison, of New York, for this work. The rehearsal was held in the chapel, which serves as an assembly hall. Mr. Osborne and I took our place among the prisoners, singing with the first basses, while Mr. Gereison coached the separate divisions in the parts of "The Owl and the Pussy Cat," and DeKoven's "Old King Cole." The men picked up the parts without great

difficulty, some with perfect ease, and a fair ensemble resulted when the different parts were brought together. This was only the second rehearsal under Mr. Gereison. The warden, who himself had conducted the earlier rehearsals, took the platform at the leader's request, and called the different sections up to the piano in turn, going over the parts of Becker's "Marching Song." The utmost informality prevailed; in this, as in all similar events which I witnessed, there were no guards present, and no thought of such a necessity. With the absence of "stripes" and the old hair-cropping custom (barbarities abolished some years since) the meeting might have been taken for any gathering of young working men or even for college students in negligee. One looks a long way in Sing Sing to find the criminal facial types of the ball and chain wearing thug por-



Thomas Mott Osborne, Warden of Sing Sing Prison. He Is Employing the Cultivation of Music as a Means of Realizing a Rational Community Life in the Penitentiary

prisoners, instead of being regarded and treated as a horde of brutes, become now a self-respecting community, taking the preservation of order chiefly into their own hands, and inaugurating and managing their own community institutions, judicial, educational, musical, recreational, et cetera. This prison community takes the name of the Mutual Welfare League.

Education by Liberty

Many persons will still be so far under the domination of ancient and limited ideas as to think it strange, and even impossible, that to give liberty to a large body of criminals should be the means of creating order. Order, however, is at the heart of nature, as may be seen in the motion of the heavenly bodies, which move properly and in dependable order, obeying the law of gravity. The time is coming when it will be recognized that spontaneous order lies equally at the heart of human nature, which will keep

trayed by the comic cartoonists. The rehearsal closed with a rousing rendition of the "Marching Song."

The Band Marches Out

Sunday morning I was surprised to see the prison band, now in neat blue uniforms, march in good form out of the prison doors into the outer world, with no suspicion of a guard about, and proceed up the street behind their drum major, playing a lively march. They were on their way to meet the local post of the G. A. R., whom they were to escort to the chapel for a special service.

"What would happen if one of these men tried to run away," I asked Mr. Osborne, as we followed them up the street some minutes afterwards.

"I don't know, I'm sure," he replied, seemingly entirely unagitated by the thought of any such contingency.

He appeared as if in possession of some inner knowledge which assured him that such an attempt would be unlikely. When we reached the place where the band stood about, waiting for the arrival of the veterans, Mr. Osborne said to the men:

"Mr. Farwell just asked me what would happen if one of you fellows should try to run away. I told him I didn't know!"

The men grinned, a little grimly, perhaps, but the look on their faces betokened limitless affection for their warden. The latter suggested to them that I should write a march for the band.

"What would you call it," one of them asked me.

"I don't know," I said. "What do you think it should be called?"

A young Irish lad with a saxophone spoke up:

"Call it 'The Day We're Free'; we'd all play that."

At chapel service Mme. von Boos, a visitor, sang and called for the participation of the prisoners in "Nearer My God to Thee," and they joined in with a will. The band also had its share in the program.

Mr. Osborne is planning for a broad development of community singing in the prison, and for a joining of choral and band forces for special occasions, as at ball games and other "public" events of prison life. Community music will soon be as truly a feature of the "New Sing Sing" as it is of any other American community.

The American Guild of Banjoists, Mandolinists and Guitarists held its annual convention in Providence on May 24 and 25, delegates from all over this country and Canada being present. Walter T. Holt, of Washington, D. C., was re-elected president and Washington was chosen as the next place of meeting.

NATIVES OF HONOLULU ENJOY MME. FORÉT'S FOLK-SONGS

A UGETTE FORÉT, the soprano, in a communication to MUSICAL AMERICA dated May 13, records as follows some of the impressions of her recent sojourn in Honolulu:

"I left Honolulu fairly smothered with 'leis,' the nature garlands. My sojourn of two weeks here and the two concerts I gave at the Royal Hawaiian Opera House will always remain memorable. I had a most interesting audience with the Queen, who, owing to fatigue, was unable to attend my concert. At her request I sang two songs from my répertoire, to her apparent great delight. She is now quite feeble, but her face wreathed in smiles when I grew enthusiastic about the beauties of her country. I also attended a ball at the Palace and was presented to the Governor.

"The French teacher from the principal school called upon me after my first recital and was so charmed with my

work that she encouraged her pupils to come and hear me. Moreover, she called me on the telephone after my second recital to remark that even the little Chinese girls loved the folk-songs. I suppose it is the rhythm and the story these songs tell that have a universal appeal.

"The Hawaiians are a gentle, hospitable people, and as one sails out of the harbor of Honolulu one can scarcely experience any feeling except that of regret. The Royal Hawaiian Band plays 'Aloha oe,' which is practically the national anthem. It was composed by the Queen and is a plaintive strain of much beauty."

Mme. Foréts costume recitals in Honolulu, given during the early part of May, were indeed highly successful. She sang three groups in French and one in English, of the Victorian period. Her Breton folk-song group, sung in peasant costume, was a general favorite. Mme. Foréts was interviewed by a native writer during her stay.

MME. VAN ENDERT MAROONED

Soprano Held for Time with Her Fellow Passengers on Orkney Islands

A musical personage who has suffered as a trans-Atlantic traveler on account of the war is Elizabeth van Endert, the soprano of the Berlin Opera, who is engaged by the Chicago Opera for next season. Mme. van Endert sailed for Copenhagen on April 22, on the *United States*. With her was Elena Gerhardt, the famous German *lieder* singer. In a letter to an American friend, dated May 1, she writes:

"We sailed along very slowly, as the captain was expecting to meet a British cruiser. At noon she appeared, and our ship was boarded by some officers. After examining the ship's papers they communicated with their admiral and decided to take us to Kirkwell on the Orkney Islands, where we are now and seem likely to remain for an indefinite period.

"On the sixth day of our trip a little Austrian boy, who had stowed himself away in a life-boat and had been living on ships' biscuits in the boat, crawled out on the verge of starvation. His feet were numb with cold, as he had lain in ice cold water for many hours. He was trying to reach Austria to be with his widowed mother, his father having

been killed in the war. Now, he has been taken by the English officers to a concentration camp. Among the third-class passengers they found a German who was trying to get through without a passport. Our wireless apparatus was disconnected as soon as the British boarded the ship, and we are cut off from the outside world."

Word has since been received from the authorities that the *United States* reached its port safely.

FESTIVAL FOR NEWTON, KAN.

Oberhoffer Orchestra and Popular Artists in Good Programs

NEWTON, KAN., May 27.—This city's recent music festival acquainted local music lovers with the merits of a number of sterling artists in the persons of Marie Sundelius, soprano; Rosa Olitzka, contralto; Cornelius Van Vliet, cellist; Albert Lindquest, tenor; Richard Czerwinsky, violinist; Marion Green, baritone; H. J. Williams, harpist; Alma Beck, contralto; Theodore Lindberg, violinist; Paul Lawless, tenor; Kathleen P. Hart, soprano; Edna G. Peterson, pianist, and Edith M. Bideau, soprano.

One of the features of the festival was the Minneapolis Symphony Orchestra, which, under Emil Oberhoffer's bâton, played splendidly. While the various concerts were not patronized as well as they deserved to be, the spontaneous abundance of applause provided some measure of compensation. These events served also formally to open the City Auditorium since its new lavish scenic equipment.

Gilberté Songs Sung in Trenton Recital

TRENTON, N. J., May 27.—At the Naylor Studio of Music a program of the songs of Hallett Gilberté was given on Wednesday by the pupils of this well-known teacher. The works heard were the choral pieces "A Mother's Cradle Song" and "There, Little Girl, Don't Cry," sung by the Misses Fletcher-Firman.

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man, Van Artdalen, Van den Voort, Smith, Crozer, Sawyer, Mrs. McCoy, Pine and Smith. Mrs. Charles F. McCoy scored in the songs "Forever and a Day," "An Evening Song" and "Ah! Love but a Day." For Isaac Hart there were the popular "Spanish Serenade," "Spring Serenade" and "A Maiden's Yea and Nay." Flora Fletcher-Firman sang "Land of Nod," "Youth" and "The Little Red Ribbon" splendidly, as did Cyril Wimpenny "Singing of You," "Two Roses" and "Thoughts of You," and H. Roger Naylor "Song of the Canoe," "A Rose and a Dream" and "His Valentine." The interpretations showed that Mr. Naylor understood the spirit of the songs. Mercedes O'Leary Tucker played the piano accompaniments with taste.

Boston Recital of Scandinavian Music

Mary G. Reed, of Huntington Chambers, Boston, Mass., recently gave a lecture-recital on Scandinavian music, assisted by Amie Sumner, who sang Norwegian folk-songs in native costume. Mrs. Reed spoke first of the characteristics of the northern countries whose music she played, and this was made

the more interesting because she had visited the countries of which she spoke. She played pieces by Torjussen, Sinding, Grieg and Sibelius, giving a short sketch of each. Miss Sumner's folk-songs were given with true understanding.

MME. LUND'S CONCERTS

Success Attends Her Appearances in Brooklyn and Westport, Conn.

Charlotte Lund, the soprano, recently scored two emphatic successes. On May 17 she was an admired soloist at the Norwegian May Festival, held in the opera house of the Brooklyn Academy of Music. She sang three songs by Grieg. Other participants were the Scandinavian Symphony, O. Windingstad, conductor, and Carl H. Tolleson, the violinist.

Mme. Lund also gave a recital in the home of Mrs. John Adams Thayer for the Equal Franchise League at Westport, Conn. Her program was interesting throughout and was cordially applauded.

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FRIEDMAN IN TWO DRESDEN RECITALS

Pianist Reveals Power as Emotional Player—Concert Calendar Well Filled

DRESDEN, April 29.—Ignaz Friedman gave two crowded recitals recently which revealed his always increasing powers as an emotional interpreter. This first evening was devoted to Chopin, in whose works he may be said to be rivaled only by his two Polish compatriots, Paderewski and de Pachmann. He has few peers to-day when it comes to his marvelous technical feats, while his unbounded temperament and exquisite poetic insight carry all before him. His second recital proved his versatility, for he was a perfect interpreter of Mozart's Rondo A Minor, Schumann's "Carnaval" and numbers by Liszt and others.

Walter Bachmann, pianist, and Adolf Rebner, violinist, joined in a chamber music concert in which they presented Schumann's Op. 105, Beethoven's "Kreutzer" Sonata and Strauss's Sonata in E Flat, both artists excelling in refinement of execution. The Schumann Sonata especially displayed their musicianship.

The closing test concert of the Royal Conservatory brought into prominence some uncommonly gifted pupils of teachers, such as Laura Rappoldi-Kahner, Herr Vetter, Sievert, Orgeni and others. Interesting to Americans was the performance of a gifted young violinist, H. Tolant, an American by birth, who did strong credit to his teacher, Adrian Rappoldi. The lad, about fourteen, has already arrived at high degree of technical command and his tone is very smooth and full of warmth and expression.

The program of the last symphony concert in the Royal Opera House again disclosed the supreme ability of Conductor Fritz Reiner. Waldemar Lütschig was an ideal interpreter of Beethoven's G Major Concerto.

Of extraordinary interest was the program of the People's Singing Academy, which presented three novelties. One of these was a choral work, "Bekenntniss," by Kauffmann Fassoy, with accompaniment of organ and pianoforte. The poem is by an anonymous member of the academy and is remarkable for its intense and yet subdued mood. Words and music, beautifully mated, made a never-to-be-forgotten impression. The next item, new here, was Georg Schumann's Quintet in F Major, given with the composer at the piano and Messrs. Bauer, Turkert, Wohlrel and Schumann. It is a work of brilliant workmanship.

The third novelty was a highly impressive choral composition with vocal solos as well as with organ and pianoforte accompaniment, entitled "Das Tränenkrüglein" ("The Pot of Tears"). The poem is deeply touching, but too long drawn out. Minnie Nast von Frenckell did one of the solo parts in an admirable way.

Dresden's beloved pianist, Prof. Herrmann Scholtz, celebrated his seventieth

birthday the other day and was honored in an unusual fashion. A whole concert was devoted to his compositions, the participants including Walter Bachmann, Georg Schumann and Mary Schmid (in *lieder*), beautifully accompanied by Frau Dr. Tangel-Strik. As a closing number Professor Scholtz played some beautiful works of his own. Speeches were delivered by Nicode, Müller and others.

A. I.

RECITAL BY VIRGIL PUPILS

Emma Lipp and Marion Blair Play Music of Their Teacher

Emma Lipp and Marion Blair, members of Mrs. A. M. Virgil's class for public performance, appeared in an attractive recital at Chickering Hall, New York, Saturday, May 22. Both of them played with deeper, richer tone quality, more mature expression and more finished technic than ever before.

Miss Lipp opened the program with MacDowell's "Polonaise," which she performed skillfully. Miss Blair's first group consisted of a Mazurka and a Caprice by Mrs. A. M. Virgil. In this, the first public hearing of the two works, they were cordially received. Miss Blair interpreted and played them admirably. Miss Lipp also gave two of Mrs. Virgil's new compositions. The Polish Mazurka was especially characteristic. In these works Mrs. Virgil handled the bravura effects and dramatic passages most effectively, with many bright little spots of color.

The audience was astonished to hear such young students play such brilliant works as the Liszt Rhapsodies, Nos. 4 and 10. To show that their ability was gained by normal methods and sane working up step by step, Mrs. Virgil devoted five minutes to the exposition of her system of technic study. After she had described the use of her Teknik-lavier she had Misses Lipp and Blair play some of the standard scales, arpeggios, etc., at high velocity. The only time the young players had practiced these particular exercises this Winter was during a half hour rehearsal for the recital.

GABRILOWITSCH TO GIVE HISTORICAL RECITALS IN THREE CITIES

Among the interesting musical events already scheduled for next season is a series of six historical recitals to be given by Ossip Gabrilowitsch in New York, Boston and Chicago. The series will represent the development of piano music from the early days of the clavichord to the present time. The first program will be devoted to the sixteenth, seventeenth and eighteenth centuries; the second to works of Beethoven; the third to the romantic composers—Weber, Mendelssohn, Schubert and Schumann; the fourth to Chopin; the fifth to Brahms and Liszt, and the sixth to the modern composers of the Russian, French, German, English, Scandinavian and American schools. Two seasons ago Mr. Gabrilowitsch gave a similar series abroad with pronounced success.

Belle Lorena Brickey, pianist, of the Kroeger School of Music, Saint Louis, gave her graduating recital in Musical Art Building on June 4. She was assisted by Pearle Brickey, soprano.

MOVING SPIRIT IN WASHINGTON MUSIC

HERMAN RAKEMAN'S WORK IN VARIED FIELDS—A CHAMPION OF MUSIC IN SCHOOLS

WASHINGTON, D. C., May 29.—"The most significant movement in musical Washington in recent years has been the accrediting of music in the public

schools as a major study," said Herman C. Rakeman, professor of violin, the other day. "This will do more to give the capital of the nation musical standing and atmosphere and bring appreciation to local musicians than any other single condition. As one of the judges of the music examinations for the high schools, I can say that already results have shown in the closer application of pupils and a serious attitude toward what was too frequently looked upon as merely a recreation study.

The orchestra of the Technical High School is a credit to that institution, and it is my hope that similar organizations will be formed in the other high schools and that these will in time unite and form one big orchestra. There is great hope for Washington musically through music in the public schools, but I believe the best results can come only through government support."

Such an expression coming from one who has been a moving spirit in Washington music for the last quarter of a century is significant. Mr. Rakeman is a native of this city, who received his education in music abroad, but returned to give his talents to his home city. He has been the organizer and promoter in this city of trios, quartets, orchestras, etc., believing that such organizations furnish the finest training for the student and the profession, giving the players accuracy, expression, ability of sight-reading and stimulation of general interest.

In the early days of his Washington career Mr. Rakeman was conductor of the Georgetown Orchestra, composed for the most part of students; violinist of the Richard Wagner Society, Washington Music Club and Rakeman String Quartet. He was a charter member of the Washington Symphony Orchestra when Mr. De Koven was conductor, with the position of concertmaster, and later brought about the reorganization of the orchestra, assuming the conductorship himself. This position he resigned in favor of Heinrich Hammer, returning to the position of concertmaster, which he still holds, though the orchestra has not been active this Winter.

Mr. Rakeman's high ideals in musicianship were recently attested in a recital of his advanced pupils which would have done credit to professional performers. Among those who took part were Otto Karl Radl, Juanita Garcia, Ruth Bronson, Erla E. Wagner, Chester Sharp and Messrs. Rakeman, Alden, Featherstone, Hoxie, Taylor and Zerley. Mr. Rakeman is instructor of violin at the Martha Washington Seminary and Gunston Hall, and he has the distinction of having about the largest number of professional pupils in the city.

W. H.

PORTLAND (ORE.) FESTIVAL

CONDUCTOR FINLEY'S CHORUS SINGS DIFFICULT MUSIC WELL

PORTLAND, ORE., May 24.—Important among musical events of the week was the festival held at the First Presbyterian Church Monday, Tuesday and Wednesday evenings. The chorus of more than 100 voices was trained and conducted by Joseph A. Finley, who deserves great credit for the success of the event. On Monday evening there was a miscellaneous program, the first part consisting of solos by Mrs. Delphine Marx, Dom Zan, Robert Millard, and numbers by the Ladies' Lotus Chorus, with Mrs. Adelbert Van Brakel, accompanist. Part Two presented the cantata, "King René's Daughter," with Mrs. Gabriel Pullin, Masi Foster and Merle Woody as soloists.

On Tuesday evening a miscellaneous program was given by the mixed chorus, with solos by Mrs. Jane Burns Albert, Maud Gesner, Joseph P. Mulder and Walter A. Bacon. On Wednesday, a splendid production of "The Creation" engaged Mrs. Albert, Norman A. Hoose and Maldwyn Evans as soloists and Edgar E. Coursen, organist. The chorus responded to the demands made upon it in a manner that called forth a storm of applause from the large audience. The work of the soloists upon each occasion was excellent.

The Reed College chorus gave its annual Spring concert in the College Chapel on Wednesday afternoon and Thursday evening. "A Hymn to Dionysus" from the "Bacchae" of Euripides, translated by Gilbert Murray, and with the music by Ernest Walker, was presented, as was also Liza Lehmann's song cycle, "In a Persian Garden." The first of these was given for the first time in this city. The solo parts were taken by Clara Wuest, Ruth Barlow, Milton Runyan, Howard Barlow and Harry Wembrey. The chorus was conducted by Mr. Barlow and Helmuth Krause and Mildred Linden assisted at the piano.

H. C.

AMERICAN SONGS ONLY ON YVONNE DE TREVILLE'S LOS ANGELES PROGRAM

Yvonne de Treville, the talented coloratura soprano, is the only soprano invited to give an entire recital at the biennial meeting of the National Federation of Music Clubs at Los Angeles this month. Her program will be made up entirely of compositions by Americans, many of whom have written songs expressly for her. They include Gena Branscombe, Frances Wyman, Anna Craig Bates, Ella May Smith, Lulu Worrell, Haines Rogers, Marion Bauer, A. Walter Kramer, William Humiston and William Morse Rummell.

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A PROGRAM OF OPERETTA AND SONGS

Annual Concert of Mrs. Phillips-Jenkins Brings Forward Interesting Talent

PHILADELPHIA, May 26.—A pleasing departure from the regulation pupils' recital marked the annual concert of Mrs. Phillips-Jenkins, in the Bellevue-Stratford last evening, when this well-known vocal teacher presented a number of the advanced members of her large class in an entertainment which included as its principal feature the operetta, "The Feast of the Little Lanterns," by Paul Bliss, which was conducted by Wassili Leps, musical director of the Philadelphia Operatic Society.

The program was opened with a scene from Humperdinck's "Hänsel und Gretel," sung by Vivienne Segal and Adele Hassan, both of whom displayed promising singing and acting talent. Miss Segal has won local distinction with the Operatic Society in the title rôle of "Carmen" and as Siebel in "Faust," and Miss Hassan, who also has appeared with that organization in prominent rôles, has been engaged by Victor Herbert to take a leading part next season in his musical comedy, "The Only Girl." Miss Hassan has a light but clear and sweet soprano voice, which she uses well, and is especially proficient as a dancer.

This was followed by a short program of concert numbers by Mrs. Phillips-Jenkins's graduate pupils, several of whom have been for some time before the public professionally. Among these was Barbara Schaefer, who returned last Spring from Paris, where she studied for two seasons with Jean de Reszke, and who was engaged by Andreas Dippel last Fall for his light opera company. Miss Schaefer, who possesses a voice of true contralto quality, and of admirable power and range, and who sings with authority and distinction of style, was heard in the aria, "Amour viens aider," from "Samson and Delilah," Saint-Saëns, the eighteenth century song, "Bergerette," and a duet from "Stabat Mater" with Kathryn McGinley, soprano. Miss McGinley, whose sympathetic voice and vocal ability promise to bring her success as a singer, sang Mozart's "Il re Pastore," with violin obbligato by Effie



—Photos by Haeseler, Philadelphia

Vivienne Segal (above) and Adele Hassan, Who Appeared in a Scene from "Hänsel und Gretel" in Philadelphia Concert of Mrs. Phillips-Jenkins

Leland Golz. Others participating with distinct credit to themselves and to their teacher were Ethel Ballenger, singing Cadman's "I Heard a Thrush at Eventide"; Vandalia Hissey, who sang "Down in the Forest," by Ronald; Vivienne Segal, with Leroux's "Le Nil"; Mary Shute, in the waltz song from "Romeo and Juliet," Gounod, and Kathryn Mar-

tin, whose number was Massenet's "Elegie."

"The Feast of the Little Lanterns," which was given with a prologue by Dr. Frederick Poole, was prettily staged and costumed, and included a dance arranged by Albert W. Newman and introducing Elsie Groves, to the music of Tschaikowsky's "Nutcracker" Suite. The cast of the operetta was as follows: *Princess Chan*, Vandalia Hissey; *Mai Ku*, Harriet Kelly; *Wee Ling*, Effie Marcus; *Own Long*, Evelyn Newhall. In a chorus of court ladies and others were Edith Acker, Lydia Dunning, Mrs. Garrett Krusen, Kathryn Baird, Hilda Schoch, Anita Hibbard, Celina Donald, Florence McKechnie, Enola MacIntire, Clara Jennings, Mary Louise Williams, Anna Hornback, Nettie Schaefer, Helen Corrigan, Levenia Reed, Clara Yantis, Mrs. Ed. Hare, Vera Segal, Julia Cann, Mrs. Rebecca Sumption, Elizabeth Doane, Mary Yarnall, Juel Porter, Margaret Tyson, Christine Bartold, Julia English, Margaret Metz and Sophie Maley.

A. L. T.

FOSTER AND DAVID ARTISTS

Preliminary List of Singers and Instrumentalists Announced

Walter David, president of Foster and David, the New York managers, has announced the preliminary list of singers and instrumentalists who will be under the exclusive management of the firm next season.

They are Leopold Godowsky, the famous pianist; Lucy Gates, the American coloratura soprano of the Royal Opera of Berlin and Cassel; Lois Ewell, dramatic soprano of the Century Opera Company; Mary Jordan, contralto, and Thomas Chalmers, baritone of the same company; Henri Scott, basso, of the Metropolitan Opera Company; John Barnes Wells, tenor; Frederic Martin, basso; Annie Louise David, harpist; Elizabeth Tudor, Florence Otis, Evelyn Egerter and Dorothy Ball, sopranos; Florence Larabee, pianist; Alexander Bloch, violinist; Florence Hardeman, violinist, and Victor Wittgenstein, pianist.

A cantata, "The New Jerusalem," by Charles E. Davis, president of the Music Teachers' Association of Ohio, was heard in St. Andrews's M. E. Church, Parkersburg, W. Va., on May 26. Professor Davis, who is a basso, took the principal rôle. Clarence R. Kinsey sang the tenor solos. The other soloists were Mrs. J. R. Cooper, Mrs. Paul Goldey and Hester Mercer.

ANOTHER MICHIGAN FESTIVAL

Fred Killeen Conducts a Strong Chorus at East Lansing

ANN ARBOR, MICH., May 29.—Fred Killeen, the Lansing conductor, strengthened his position as one of the leading musicians of Michigan by the masterly way in which he conducted the annual May Festival at Michigan Agricultural College, at East Lansing yesterday. Several of the stars who sang at the festival at Ann Arbor a week ago again carried off many honors.

On Friday afternoon, a program of miscellaneous solo numbers and duets was given under Mr. Killeen's direction by the following artists: Leonora Allen, soprano, of Ann Arbor; Ella Minert, contralto, of Minneapolis; Alberto Selva, tenor, who on short notice took the place of Enrico Aresoni, and Theodore Harrison, baritone, of Ann Arbor. The soloists were recalled many times and all were obliged to respond to encores. Miss Allen and Mr. Harrison especially receiving tremendous applause. Mrs. E. S. Sherill, of Detroit, did brilliant work as accompanist.

In the evening the Lansing Choral Union, directed by Mr. Killeen, with Miss Loeffler at the piano, gave a splendid performance of Sullivan's "Golden Legend." The chorus of 200 voices is made up of Michigan Agricultural College students and residents of Lansing. Miss Allen, Miss Minert and Mr. Harrison were again heard to splendid advantage, while the tenor rôle was taken by Edward Walker, who also scored heavily. Mr. Harrison was the particular star.

C. A. S.

"Ladies' Night" for Apollo Club Male Singers of Boston

BOSTON, May 28.—The Apollo Club of male singers in Boston gave the first "Ladies' Night" in the club's history on Tuesday evening. The program consisted of a joint song recital by Mrs. Burton Piersol, soprano, and Mr. Piersol, baritone, soloist at the Old South Church. The numbers were largely from opera and both singers were applauded cordially for their musical performance. The program was in charge of Horace J. Phipps, the club's secretary. W. H. L.

Loyal Phillips Shawe, baritone, has been engaged by the Rhode Island State College to sing at the Commencement exercises of that institution on June 15. This is a return engagement for Mr. Shawe.

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Reviewing the recitals of the season, which have included Fremstad, McCormack, Gluck-Zimbalist, Evan Williams, Rudolph Ganz and The Barrère Ensemble, *The Spokane Spokesman* of May 16th says: Of these, the recital by Madame Fremstad was the best, with The Barrère Ensemble second."

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Some Problems of Vocal Standardization
To the Editor of MUSICAL AMERICA:

I am indebted to A. M. Parker for the trouble taken in explaining his theories about voice production. But since reading his letter in your issue of May 22 the realization of Standardization appears to me more remote and chimerical. If more than a very few hold Mr. Parker's views I fear agreement among us may not be hoped for in the present generation.

Two points by Mr. Parker are incontrovertible, viz.:

A. The importance of resonance is greater than the extent of swing of the vibrator.

B. A considerable volume of voice can be produced with a relatively small expenditure of breath.

To his other leading affirmations I oppose the following principles, which I hopefully believe are cardinal in the creed of many American teachers:

(a) Full use of vocal resonance is not secured when the muscles which draw up the uvula—to shut off the nasal cavity—are relaxed.

(a') Vocal resonance does not depend upon any direct vibration of the air in the nose.

(b) Vocal resonance can be developed.

(b') A wide action of the muscles depressing and elevating the tongue is necessary for the production of the different vowels in all their purity and individual color, free motion of the articulators being as desirable as the "free motion of the vocal muscles and cartilages."

(c) With the full use of resonance, breathing is, nevertheless, vitally important.

(d) A soft tone (falsetto, or "abandoned") can be heard without the vocal muscles being fully contracted for that pitch.

(d') Development of the vocal muscles and of the sense of adjustment for resonance can only with great difficulty be obtained by the use of soft, short tones.

(e) If the teacher, in his own voice has not solved the problem of correct voice production, he will be handicapped—to say the least—in trying to obtain from students proper breath control, correct voice quality, voice color, and articulation and sonority in intimate union. He will lack that important asset in teaching—personal experience, and his pupils will be deprived of the precious aid of (modified) imitation.

(a, a'). Theories apart, it is a fact that the uvula rises when one sings on the sonorous voice; and in male voices, during the production of the absolutely essential "covered" tones, the uvula rises still more. If the uvula does not rise, the tone must be nasal and diminished in resonance through the deviation of a part of it into a second and separate chamber. Those who think their uvula is lowered when they sing are simply mistaken,

unless, indeed, their voice-tone be one intolerable to cultivated ears. I have conversed with the male and female demonstrators of a New York theorist—advocates of the lowered uvula. Their speech was enough! Squarely in the nose! And they maintained that that is the tone quality they want!

In "Pronunciation for Singers," by A. J. Ellis (B.A., F.R.S., F.S.A., F.C.P.S., F.C.P., etc., etc.), he says: "The power we have of altering the degree of nasality depends, at least partially, on the degree of opening between the back of the uvula and the wall of the pharynx, and the slightest degree of such opening during the sound of a vowel is unendurable in English, German or Italian singing—"

Tests:—1. Sing on "Aw," frankly "in the nose," and observe the lowered uvula.

2. Continue so to sing while stopping the nostrils and remark the extinction of the tone.

3. Sing the nasal tone with lowered uvula and pass from it to a sonorous tone without tinge of nasality; immediately the uvula rises.

4. Continue this latter tone and stop the nostrils: no diminution, deterioration, or alteration of the tone results. Therefore in a pure tone the nasal cavities do not form part of the resonator.

And why should they? Because they exist, or because we can hum in them? But we articulate in the mouth, not in the nose, and in articulate song it is in the mouth that the vocal resonance must be perfected (through nice adjustment to the pitch) and "placed" at the disposition of the articulators.

And why have the musical instrument makers and the architects not seized upon this marvelous idea of "bifurcated resonance," constructing violins with double-chambered bodies and concert halls with secondary resonance-chambers?

(b, b'). It being true that the uvula rises in properly emitted voice, and that the elevated uvula is not a form of interference, the voice resonance can be developed through the development of the capacity for dilatation of the muscular walls of the resonance chamber, i.e., by elevating the uvula, sinking the tongue and widening the throat at the pillars. And this is the way the great singers—who please the public—emit and mold their tones.

(c). Mr. Parker says that with full use of resonance "breathing is unimportant." This is a courageous and utterly fallacious statement. Because people overeat, is food unimportant? No breath, no voice! In all singing breath control is vitally important. True, with full use of resonance (not nasal), less effort and less breath are required, but it is precisely only when the breath-control muscles are trained that they are capable of feeding to the vibrator that smaller volume of breath which suffices.

If the inspiratory and expiratory muscles—which brake one another—are not so trained, full use of resonance, and any decent singing, become impossible.

(d, d'). The muscular attitude of the larynx for a soft (falsetto, or abandoned) tone is not the same as its attitude for a sonorous tone. Moreover a PP or P tone

in the sonorous voice is much more difficult for a beginner than an MF tone because it requires more power and delicacy of breath-control. Therefore to practice on soft tones does not develop the sonorous voice either muscularly at the larynx, sonorously in the full use of resonance, or through acquirement of breath-control in its simpler exercise. Singers are vocal athletes who must acquire the capacity of *sustaining* tones of goodly volume and intensity. In no branch of athletics are winners trained by "soft, short" movements of the muscles used in their specialty. (Which does not mean they train by making *violent* efforts).

(e). Mr. Parker says, in substance: "The essentials for the teacher are a trained ear and the knowledge of how to eliminate interference. If, moreover, he can demonstrate tones without interference, it would be an advantage to his pupils." So that Rembrandt's "Lesson in Anatomy" depicts a superfluous phase in surgical instruction. Theory expounded in the lecture room, without demonstration on the operating table would suffice to produce good surgeons! Or, learn to box from a physiologist rather than from a boxer. If the physiologist happens to be also able to demonstrate boxing, it would be an advantage to the pupil!

As to the legitimacy of the term "voice-placing." The sonorous (buccal) voice gives a distinctly localized sense of tone-focus around the mouth-hole. This is the "place" where the tone is manipulated by the articulators. Moreover this sonorous (buccal) voice is "placed" by the singer where he wants it to go, namely, out in the hall at the audience's ear.

Lastly, Mr. Parker will, I think, find by experiment that the uvula, during almost all, if not all, of the act of swallowing, is not lifted, but sucked down against the tongue.

GEORGE E. SHEA.

New York, May 28, 1915.

Needed: An Orchestra to Perform Native Manuscripts

To the Editor of MUSICAL AMERICA:

To-day it is considered correct to generalize when the subject of orchestral technique arises, to shrug one's shoulders and repeat, parrot-like: "Everyone can score to-day." But this is only a half truth, and a very dangerous one. With a few brilliant exceptions, the younger Americans cannot write effectively for orchestra, i.e., not when one thinks of Strauss, Reger, Debussy, Ravel, Mahler.

Scoring is a matter of actually realizing one's own mistakes. Passages which look splendid on paper disappoint us when we hear them performed. It will be remembered that Bach reconstructed, after the first performance, the "Matthew Passion," Beethoven "Fidelio" and Mendelssohn "Elijah" and "Lobgesang." These facts make further comment superfluous.

There is a crying need for an organization which could give hearings to the manuscript scores of our composers, irrespective of their status or the intrinsic merits of such compositions. The problem's solution lies with those generous enough to give their services freely to such a cause. A group of players competent to perform works of average difficulty and leagued together primarily to give hearings to the manuscripts of our obscurer musical talents would undoubtedly prove a boon of incalculable value.

It is to such players that I appeal and with whom I would come in contact. Their efforts will exert a far-reaching influence upon the technical achievements of American orchestral composers. A certain amount of routine work would no doubt be inevitable. Its object, however, would merely be increased efficiency. This latter should prove an asset

of importance to those amateurs in whom my words have already found response.

Truly yours,
BERNARD ROGERS,
Brookside Place, New Rochelle, N. Y.,
May 30.

The Public School and Music

To the Editor of MUSICAL AMERICA:

I appreciate the good work you are doing through your columns in calling attention to the public school work in music, which is being done throughout the country. It has been an inspiration to us here to note the ascending interest in this phase of education.

May I add that I am reading and enjoying MUSICAL AMERICA these days and feel that the public is indebted to you for the publication of such a splendid specialized periodical at a price which almost any one is able to pay. Your attitude towards American musicians and American musical training and the prevention of waste of money which has gone on uninterruptedly for so many years in foreign musical training is one for which the whole country should be grateful both from an artistic as well as from a financial viewpoint.

Sincerely yours,
WILBY G. HYDE.
Chillicothe, O., May 20, 1915.

Commend Account of A. D. Woodruff's Career

To the Editor of MUSICAL AMERICA:

Your splendid paper of May 8, giving such an accurate and gratifying account of Mr. A. D. Woodruff's career in the musical world, was appreciated and enjoyed by many members of his numerous choruses and pupils as well.

M. L. GRAY.
New York, May 26, 1915.

Word from Dalmore

To the Editor of MUSICAL AMERICA:

Let me tell you how pleased I was to receive your so interesting paper. Certainly after the war I shall be glad to continue the MUSICAL AMERICA, when I shall be at my home in Coppet, Switzerland.

My best regards to you. Best thanks to MUSICAL AMERICA.

CHARLES DALMORE.
Hôpital Temporaire No. 6, Carcassonne,
Aude, France, May 15, 1915.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

MANA ZUCCA, known in this country some years ago as the very gifted pianist, Augusta Zuckerman, and now active as a soprano in light opera, has written an agreeable song in ballad style in "If Flowers Could Speak." Miss Zucca's ability to compose is evident in the way this song is written, despite the fact that in this case she has nothing new to say. The voice part is effective, the piano accompaniment simple and the song has unquestionable appeal.

THOUGH there have been many settings of the German poem, "Es muss ein wunderbares sein," Cornelius Rubner, professor of music at Columbia University, New York, has made of it one of his finest songs. It appears from the Ditson press. Mr. Rubner set it to the original German and has done it wonderfully. Nothing that has come from his pen in some time matches this for sheer beauty and the sounding of a deep emotional note.

Unardonably bad is the English translation, "Indeed Most Wondrous Must It Be," the work of Alice Spicer. It seems strange that such a hopeless rendering of the original into English should be permitted to pass through the Ditson editorial rooms, which are justly famous for their care in the supervision of translations.

Miner Walden Gallup has set to music the lovely little poem, "Her Rose," by Jeanie Gallup Mottet, first made familiar several years ago in a setting by C. Whitney Coombs. Mr. Gallup's music is simple, not without feeling, and well handled. Yet it is hardly an improvement on the Coombs song. Mr. Gallup's "So Long Ago" touches a much higher level; it is a *lied*, not pretentious, but thoroughly sincere and well fashioned. "Impression" is the title of a song by Marion Rogers to a good poem by the gifted F. Dana Burnet. Not impressionistic, despite its name, it is in ballad style.

* * * * * "IF FLOWERS COULD SPEAK." Song for a High Voice with Piano Accompaniment. By Mana Zucca, Op. 6. Published by G. Schirmer, New York and London. Price, 60 cents.

†"ES MUSS EIN WUNDERBARES SEIN." Song for a Solo Voice with Piano Accompaniment. By Cornelius Rubner, Op. 23, No. 9. Price, 50 cents. "HER ROSE," "SO LONG AGO." Two Songs for a Solo Voice with Piano Accompaniment. By Miner Walden Gallup. Price, 40 cents each. "IMPRESSION." Song for a Solo Voice with Piano Accompaniment. By Marion Rogers. Price, 50 cents. Published by the Oliver Ditson Company, Boston, Mass.

"OH! LOVE WHILE LOVE IS LEFT TO THEE" is the title of an admirable little song by Frederic Lillebridge for a medium voice with piano accompaniment. Mr. Lillebridge, who is favorably known as an authority on piano, has a worthy technique and expresses himself in a wholly distinguished manner. His thematic material here is not especially original nor individual, yet the song is so finely fashioned, the form is so well defined, that it deserves much praise.

* * * * * "PASSIONALE" is the title of a set of four songs by H. T. Burleigh which have just come from the press. In these columns there have been comments this year on this gifted composer's recent work, on his "Saracen Songs" and on his settings of some Laurence Hope poems.

The merit of those songs is unquestionable, yet in "Passionale" he has once more outdone himself. He stands, more firmly than ever, a musician who can reflect in his music the spirit of the poem he is working on. The poems in this case are by James W. Johnson and are fine examples of impassioned verse. The titles are "Her Eyes Twin Pools," "Your Lips Like Wine," "Your Eyes So Deep" and "The Glory of the Day Was in Her Face." The last-named song was introduced this season at his New York recital by George Hamlin, to whom it is dedicated.

Mr. Burleigh's music in all four songs is vital. At times he lapses into a somewhat less distinctive speech, for example, in the opening measures of "Your Lips Like Wine" and "Your Eyes So Deep," but he soon returns to his really individual manner. He employs modern harmonies with rare skill and appropriateness. "Your Lips Like Wine" is dedicated to Evan Williams, "Your Eyes So Deep" to Ben Davies and "Her Eyes Twin Pools" to John McCormack.

* * * * * A SET of "Six Songs, Op. 114," by Edmundstoune Duncan, a contemporary British composer, is issued by Thomas Donlan, the New York publisher, formerly American agent for the publications of the Vincent Music Co. in London.||

Mr. Duncan, known as the composer of several worthy organ pieces, shows in these songs that he is able to command the difficult form of the art-song. There are settings of "My True Love Hath My Heart," "I Arise from Dreams of Thee,"

†"OH! LOVE WHILE LOVE IS LEFT TO THEE." Song for a Medium Voice with Piano Accompaniment. By Frederic Lillebridge. Published by the Teacher's Cooperative Publishing Association, St. Louis, Mo.

§"PASSIONALE." Four Songs for a Solo Voice with Piano Accompaniment. By H. T. Burleigh. Published by G. Ricordi & Co., New York. Price, 60 cents each.

||"SIX SONGS." For a Solo Voice with Piano Accompaniment. By Edmundstoune Duncan, Op. 114. Published by Thomas J. Donlan, New York. Price, \$1.25.

"MY SILKS AND FINE ARRAY," "GIVE BEAUTY ALL HER RIGHT," "O WORDS WHICH FALL LIKE SUMMER DEW" and "THE LARK NOW LEAVES." All of these poems have been set before and so it is paying Mr. Duncan a high compliment to record that he has done them successfully. They are modern in spirit, without exceeding the bounds of euphony and are extremely well written. Singers may find things in them which are somewhat unvocal; but with careful study such seeming obstacles will be surmounted.

* * * * * THE orchestral score of a "First American Indian Rhapsody," by Heinrich Hammer, is advanced by the Boston Music Company.|| One can but express satisfaction on seeing this excellent house invest in the publishing of a fifty-page *partitur*, for such action is not common in this country. For the American composer of orchestral works in the larger forms still has to take his manuscript to Germany and France if he wants to have it published.

As to the judgment shown in making the outlay on such a work as this, there will doubtless be a difference of opinion. Mr. Hammer was for some time conductor of the symphony orchestra in Washington, D. C., and his work there has often been praised. As a composer we have heard little of him. This rhapsody is an agreeable setting of several Indian melodies, collected by Frances Densmore. They are used here with the permission of the Smithsonian Institute. The melodies are well enough contrasted and the work has the loosely knit form which one expects in a rhapsody; as for the instrumentation, it is good but not noteworthy. Mr. Hammer knows what his instruments can do and employs them intelligently. To say that he has obtained any stirring or thrilling effects would be an exaggeration.

The score is set for pairs of winds, plus piccolo, four horns, two trumpets, three trombones and tuba, kettle-drums, side-drum, triangle, bells, tambourine, bass drum and cymbals, harp and the usual strings. It bears a dedication "To the American People."

* * * * * MRS. A. M. VIRGIL, director of the Virgil Piano School, New York, has recently issued a large number of "New Compositions for the Piano." First come "Five Recreations," rather simple pieces, including "The Clock Tells a Story" and "An Old Fashioned Dance," then four pieces also easy of execution, "Tarantelle," "Gathering Daisies," "Violet Waltz" and "Marche Petite," and a set of "Attractive Pieces for Young

* * * * * "FIRST AMERICAN INDIAN RHAPSODY." For Orchestra. By Heinrich Hammer. Published score by the Boston Music Company, Boston, Mass. Score Price, \$3.00 net. Parts to be rented to the publishers.

**"NEW COMPOSITIONS FOR THE PIANO." By Mrs. A. M. Virgil. Published by the Virgil Piano School Co., New York.

Players," made up of "On the Water," "Mabel Waltz," "Sunbeam Caprice," "The Goblins" and "In Olden Times."

Slightly more difficult are a "Song of Home," "Danse Caprice" and "Gigue (Humoresque) and also "An Old Love Story" and "The Dream." There is a set of "Five Brilliant Mazurkas," including a "Mazurka Poetique," "Le Caprice," "La Tendresse," "Mazurka Romantique" and "Polish Mazurka." These are essays in the form of Poland's national dance and are fine *solos* pieces. There are also "Improvisation" and "Moment Musical," and two others, "Starlight Fairy Dance" and "Rainbow Waltz." In all of these pieces Mrs. Virgil has written melodiously and admirably in the idiom of the instrument which she teaches. The pieces are worthy of employment by piano teachers and will interest especially those who follow Mrs. Virgil's ideas. They should become widely known.

* * * * * UNDER one cover appear three songs by William Frederick Hanson to texts by Eva Marble Bondy. The songs are "To the One I Love," "Twilight Time" and "Because."†† in them one finds a certain melodic flow of no particular distinction, and rather conventional harmonies. Mr. Hanson's compositional technique is at present very limited.

* * * * * AN album called "Finger Plays" for the piano, by Jessie L. Gaynor, comprising tiny pieces, "The Chicken Coop," "Little Miss Muffet," etc., is issued by the John Church Company.|| Mrs. Gaynor's purpose in writing these pieces, according to her preface, is to prepare very little children's hands so that when they begin to study piano seriously the position of the hand will not have to be corrected constantly.

New songs from this house are Reginald de Koven's conventional "Once on a Day" and "The Moon Flower." Mr. de Koven is also responsible for four piano solos, "Moment Musical," Nocturne, Barcarolle and Etude. They are written with a certain piano sense, but their musical value is not considerable. Melodically, they are as unoriginal as much that this prolific writer has given us in the past.

A. W. K.

††"TO THE ONE I LOVE," "TWILIGHT TIME," "BECAUSE." Three Songs for a Solo Voice with Piano Accompaniment. By William Frederick Hanson. Published by the Composer. Price, 75 cents.

††"FINGER PLAYS." For the Piano. By Jessie L. Gaynor. Price, 60 cents. "ONCE ON A DAY," "THE MOON FLOWER." Two Songs for a Solo Voice with Piano Accompaniment. By Reginald de Koven, Op. 373. "MOMENT MUSICAL," NOCTURN, BARCAROLLE, ETUDE. Four Compositions for the Piano. By Reginald de Koven, Op. 371. Price, 75 cents each. Published by the John Church Company, Cincinnati, New York and London.

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Record of Louis Persinger, American Violinist, Since He Became the Philharmonic Concertmaster Last Fall—His Services Recognized in Presentation of Wreath

BERLIN, April 7.—Louis Persinger, the violinist, is one of those Americans who have advanced their fortunes by remaining in Berlin despite the war. Since his engagement as concertmaster of the Berlin Philharmonic Orchestra last Fall, Mr. Persinger has appeared exactly forty-two times as soloist in concerts with the orchestra. This total includes appearances at a number of Nikisch concerts here and in Hamburg. Besides discharging his regular duties as mentioned, this American artist has done his share in playing for wounded soldiers at the field hospitals in Berlin and vicinity. That such activity is not passed over unrecognized by the Germans was demonstrated at last Wednesday night's Philharmonic popular concert, when Mr. Persinger was presented with a wreath, with words of appreciation inscribed in gilt letters on the ribbons.

Of late Mr. Persinger has found time to make violin arrangements of several piano compositions and songs, of which one especially, the Liszt "Tarantella," arranged for violin and piano, may be expected to meet with exceptional success on its first performance at one of the Philharmonic concerts. Furthermore, the violinist is busy with several Weingartner transcriptions and is working up



Louis Persinger, the American Violinist and Concertmaster of the Berlin Philharmonic Orchestra, Photographed with "the Smallest Uniformed German"

a number of new compositions for the coming "popular" concerts which are to be given by the Philharmonic Orchestra this Summer as usual. In the course of the Summer season Mr. Persinger will play the Brahms Concerto for the first time.

The accompanying snap shot shows Mr. Persinger with a boy who may safely be considered the smallest uniformed German of the country. O. P. J.

PRESENT NEW CANTATA

Mr. Nyrop Conducts His Work as Given in Lynn, Mass.

LYNN, MASS., May 8.—The Lynn Choral Society and Orchestral Club, Arthur B. Keene, director, gave its annual concert on May 6 to an audience that taxed the maximum seating capacity of this auditorium. The chorus and orchestra were assisted by the following solo singers: Mrs. Lora Lampert McGwane, soprano; Mme. Cara Sapin, contralto, of the Boston Opera Company; Arthur Hackett, tenor, and Herbert W. Smith, baritone, both of Boston.

The feature of the program was the first performance of Michael Nyrop's cantata, "Wedding in the Woods," for tenor solo, chorus and orchestra. Mr. Hackett took the solo rôle, and with the orchestra and chorus gave an exceedingly satisfactory performance of this new work, with the composer, Mr. Nyrop, in the conductor's stand. Mr. Nyrop is a resident of Lynn and he was loudly applauded when he stepped to the platform to conduct his new composition. It is a very ambitious work and on this occasion was delivered with much artistic merit. W. H. L.

Federation Winner in Worcester Recital

WORCESTER, MASS., May 25.—Aurora La Croix, pianist, winner of the Federated Clubs' eastern artists' contest, played a recital program at G. A. R. Hall on May 18 with the assistance of Harrison Prentice, cellist. Among her offerings were four which she had played in the state and district contests, the Brahms F Minor Sonata, Bach's Chromatic Fantasia and Fugue, the Schumann "Carneval" and MacDowell's Etude de Concert. The same artists gave a program at Blanchard's Theater on May 23.

WINS PIANISTS' COMPETITION

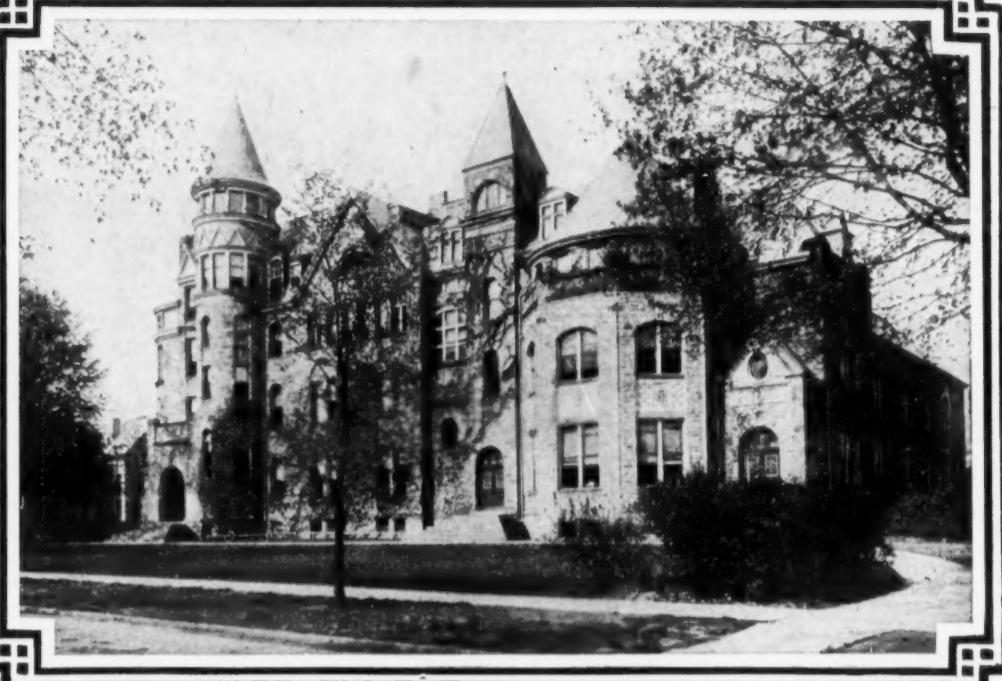
Mr. Weaver Declared Victor by Famous Judges in Baltimore Contest

BALTIMORE, May 19.—The third annual prize competition for a Chickering grand piano, donated by the Kranz-Smith Piano Company of Baltimore, G. Fred Kranz, president, took place yesterday afternoon



Frederick D. Weaver, Young American Pianist

before a large and interested audience in the main hall of the Peabody Conservatory of Music. Harold Bauer and Ossip Gabrilowitsch, two world-renowned pianists, and Howard Brockway, a prom-



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inent American composer, were the judges.

The competition was open to the undergraduate members of the advanced piano classes in the conservatory. Each competitor was required to play the Prelude and Fugue in G Sharp Minor, from the "Well-tempered Clavichord" of Bach, and the second and third movements from the E Flat Sonata, Op. 81, of Beethoven, and an additional composition of Chopin. Those who competed played in the following order, chosen by lot, namely: Minnie Ruttenberg, Katie Bacon, Frederick D. Weaver, Charles Denoe Leedy and Marie Fox. After requesting Katie Bacon and Frederick Weaver to play a final piece as a deciding test, the judges announced their decision and granted the honors to Mr. Weaver.

Frederick D. Weaver is a gifted young musician who has received his entire training in America. He has been a pupil of Harold Randolph, in piano, and Gustave Strube, in harmony and composition. He is the holder of a teacher's certificate in organ, 1906, and was granted an organ diploma in 1907. He will have conferred upon him a piano diploma at the close of the current season and will give a diploma recital as pianist at the Conservatory on May 27. He is organist at First Presbyterian Church and at the Madison Avenue Temple. F. C. B.

Plans are being formed for the organization of a community chorus in Mount Morris, N. Y. Alonzo Jenks is in charge of the singers *pro tem.*

MANY PEABODY GRADUATES

Conservatory's Graduating Class Is One of Largest in School's History

BALTIMORE, MD., May 24.—One of the largest graduating classes in the history of the Peabody Conservatory of Music is announced by Harold Randolph, director of the Conservatory. Almost every branch of the curriculum has either a graduate or winners of the teachers' certificate. Mrs. Mary Muller Fink is the first student to win the harp certificate. She has been a student of A. Holy, the eminent harpist of the Boston Symphony Orchestra, who has been teaching at the Peabody during his visits to Baltimore with the orchestra. The full list of graduates is as follows: Piano, Elizabeth Patterson, Bettie Rosson, Frederick D. Weaver; organ, James W. Cheney, Jr. Those receiving teachers' certificates are:

Piano, Katie Bacon, Elizabeth Barkman, Elizabeth Campbell, Florence Drake, Ethelyn Dryden, Marie Fox, Harold Genther, Ruby Hall, Evelyn Hardinghaus, Mona Jellman, Edith Lauer, Caroline Lerch, Julia Lynch, Agnes Mayo, Louise Marsh, Kathryn Nathanson, Catherine Schock, Ralph Seybert, Lula Sherman, Elizabeth Siscovick, Mary Slattery, Florence Trainham, Ruth Williamson, Adelyn Wood.

Vocal, Mary Bartol, Eugenia Rosson, Eva Stouffer.

Organ, Arthur M. Lamb, Marie McMullen, Imogen Rothel.

Harmony, Anita Bengel, Carrie Moses.

Day school music course, Elizabeth Gminder, Laura Norris.

Cello, Helene Broemer.

Harp, Mary M. Fink.

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ORGAN MUFFLED BY ARCHITECTS' ERROR

So Uda Waldrop, of Dr. Aked's San Francisco Church Has Resigned

Bureau of Musical America,
1101 Pine Street,
San Francisco, May 19, 1915.

IN the construction of the new First Congregational Church, of which the Rev. Dr. Charles F. Aked, formerly the Rockefeller pastor in New York, is head, a \$15,000 organ was so built into the walls that it is virtually boxed up and the tones cannot properly be heard. Uda Waldrop had been engaged as organist, but on account of this peculiar difficulty he has resigned the position and will return to his former place at St. Luke's.

"The new organ," says Mr. Waldrop, "is one of the best on the Coast, but it was put in wrong. I remonstrated with the architects for months and other musicians joined with me in saying that the tones would be shut in. But this was of no avail. Now they find that we were correct. Some remedies have been tried but without bringing any improvement. It will be necessary to rebuild one end of the church, at heavy expense, in order to make the organ serviceable."

The organ pipes are concealed behind dainty trellis work and splendid filagree arches and the effect is ornamental, but

the tones are muffled by the small chambers in which they are caught. A committee has been appointed to see if the difficulty can be removed.

Union Musicians Elect Officers

At the annual convention of the American Federation of Musicians, Frank Carothers, the president, stood for re-election but was defeated by Joseph W. Weber, a former president. The vote was: Weber, 176; Carothers, 117. Vice-President George W. Bope, Secretary Owen Miller and Treasurer Otto Ostendorf were re-elected by acclamation. D. A. Carey, H. E. Brenton and Frank Borgel are new members of the executive board.

Musical numbers at the third public service of the American Guild of Organists, Northern California Chapter, in the Oakland Congregational Church last Thursday evening included the *Allegro* from Maquerre's First Symphony, played by William W. Carruth; the Dubois Fantasie in E, played by Josephine C. Aylwin, and the *Finale* from Guilmant's Fifth Sonata, played by Clarence Eddy. Widor's Mass in F Sharp was sung by the church choir, under the direction of Eugene Blanchard, with Virginie de Fremery at the organ.

The New York Symphony Orchestra, with Josef Hofmann as special soloist, is announced as a Greenbaum attraction for next season. The Kneisel Quartet is also engaged. On the list of singers are Mme. Matzenauer and Edoardo Ferrari-Fontana.

Mrs. H. H. A. Beach was the guest of honor at a reception given by Marie Withrow last Thursday evening. Mrs. Beach is to remain here during the entire Summer.

Mariska Aldrich, of the Metropolitan, is singing at the Orpheum this week, and with tremendous success. Pavlowa will open a two-weeks' engagement at the Cort Theater next Monday. Loie Fuller and her company are to appear in Festival Hall on June 1. Sousa and his Band are coming to the Exposition next Saturday.

Mabel Riegelman, of the Chicago Opera Company, is at her home in Oakland. Enid Brandt, the young pianist, has returned from New York and London after an absence of two years.

Donald Maclean, tenor, gave an interesting recital of modern French songs on Wednesday evening, assisted by Mrs. Frederic Crow, pianist. Mme. Antonio de Grassi was the soprano soloist at a Saturday recital in Kohler & Chase hall.

Quintet Club Reorganized

The San Francisco Quintet Club has reorganized for next season, under the management of Will L. Greenbaum and the direction of Elias M. Hecht. A new member of the quintet is Emilie Rossett, violinist, who was recently at the Century Opera House.

Dean and Mrs. Warren D. Allen, of the Pacific Conservatory of Music, gave a recent concert for the Philharmonic Society in Fresno.

Mrs. Charles L. Barrett, pianist, and Herman Martonne, violinist, were heard in a delightful program at Oakland on

Tuesday. The Sjögren Sonata in G Minor was one of the numbers.

THOMAS NUNAN.

"Remote Princess" Novelty on Fanning-Turpin Program

LOS ANGELES, CAL., May 21.—Cecil Fanning, the baritone, and H. B. Turpin, pianist, pleased the members of the Ebell Club on May 13, when they appeared in joint recital with Mrs. Fletcher-Copp. The principal offering was "The Remote Princess," a recitation to music by Guy B. Williams, of Detroit. Mr. Fanning delivered it with powerful emphasis; his associate, Mr. Turpin, was the accompanist. Mrs. Copp was heard in one of her uniquely attractive lecture-recitals which deal with the question of teaching music to children.

The Janes Choral Union provided an engaging program at the Janes M. E. Church, Brooklyn, recently. Under its popular director, Chester H. Beebe, the club sang "Pilgrims' Chorus" and numbers by Pinsuti, Mark Andrews, Smith and Smart. Joseph Mathieu, tenor, and Laura Consaul, contralto, contributed effectively to the program, accompaniments for which were supplied by Robert Allen and Mrs. W. B. Clark.

"Wenn der Lenzwind Weht" is the title of a new song by Eugen Haile, the New York composer, to a poem by Wilhelm Benignus. It has recently been published.

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ORGANISTS' GUILD REPORTS PROGRESS

Year of Important Expansion Completed—Membership Now Nearly 3,000

Reports of growth indicating that last year was the most progressive in the history of the order were read at the annual meeting of the American Guild of Organists held at the Hotel Wellington, New York, on May 20.

"During the past year the Guild has shown many signs of activity," said Warden J. Warren Andrews in his report. "About 375 colleagues have been added, six passed the examinations as fellows and thirty-three as associates. Nine honorary associates were also added to our list, one of whom, the Rev. J. S. B. Hodges, has passed away. One life member has been elected from the Central New York Chapter, Mr. Sippel. Forty-one members have been dropped from our rolls for various reasons, several of whom have been reinstated.

"Five new chapters have been added, Central and Western Tennessee, Georgia, Kansas and Carolina, with two more in prospect. One chapter, the Virginia, has been reorganized. The Warden has visited the Central New York and the northern Ohio chapters and installed in person the new Kansas Chapter.

"The program committee has arranged many very interesting recitals and with the satisfactory result of a larger attendance than in past years. The number of educational meetings was fewer, but we hope to develop this feature next year.

"The Guild has united with the Department of Education of the city of New York in a series of recitals given in the various school buildings in Manhattan and Brooklyn, which have been largely attended by the general public.

"The Clemson medal for 1914 was won by Charles H. Doersam, a pupil of the former warden, Frank Wright."

Officers of the Guild were re-elected as follows:

Warden, J. Warren Andrews; sub-warden, S. Lewis Elmer; general secretary, Harold Vincent Milligan; general treasurer, Victor Baier; general registrar, Lawrence P. Munson; librarian, Albert Reeves Norton; auditors, Clement R. Gale and Hermon B. Keese. The Rev. William T. Manning was elected to the office of chaplain and the following were elected to serve on the council until 1918: John Hyatt Brewer, Warren R. Hedden, Frank L. Sealy, Philip James and T. Scott Buhrman.

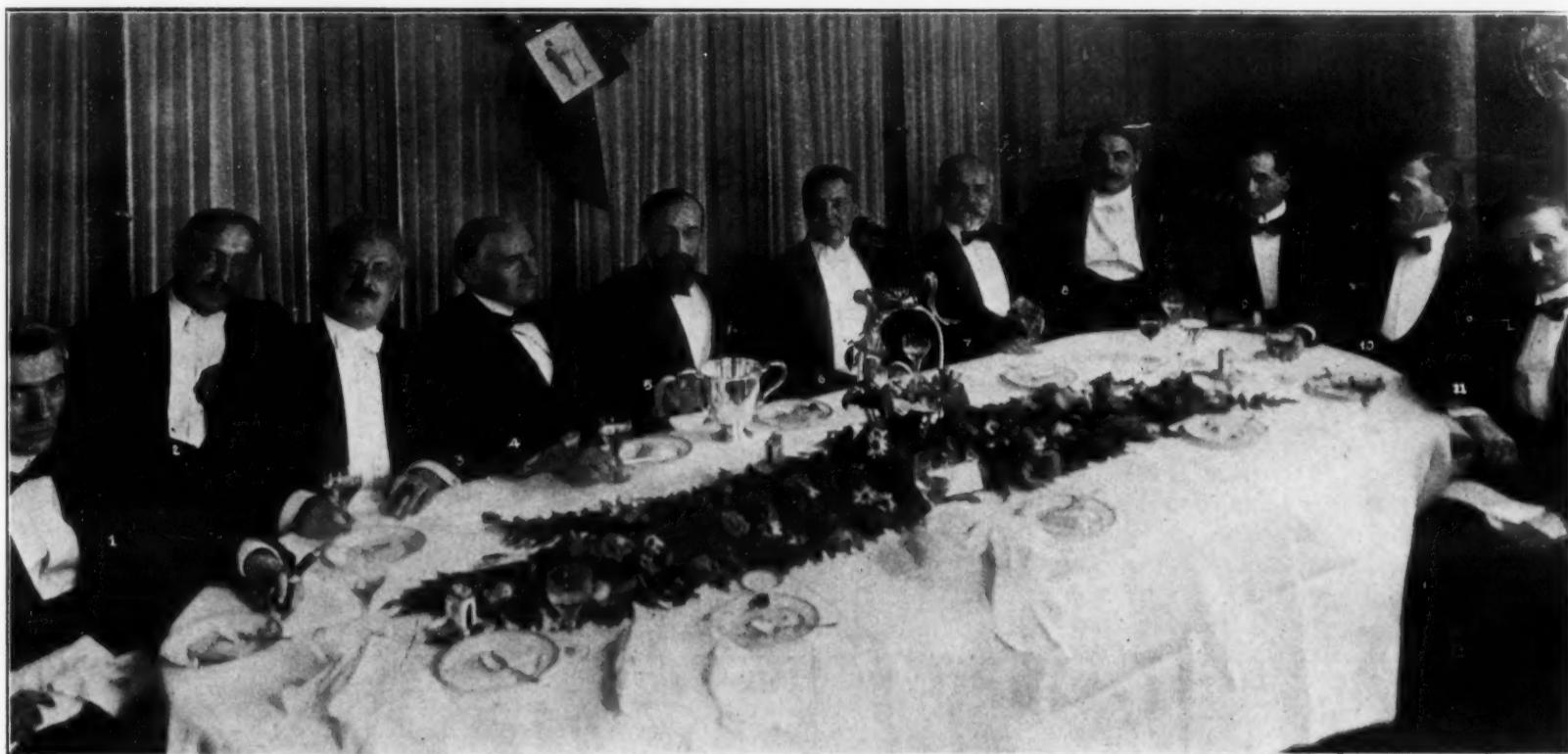
The secretary's report stated there had been a net gain of 354 in membership during the year, making the present total 2,912.

Mr. Hedden, of the examination committee, reported that the prospects for the coming examination were very bright; eighty-one candidates are entered and the examinations are to be held at eighteen centers. The number of candidates last year was sixty-seven and the year previous forty-seven.

The organ recital committee reported that there had been fifteen public recitals.

Dr. William C. Carl advocated the formation of a fund for the assistance of

HONORED FOR TEN YEARS' SERVICE TO AMERICAN MUSIC



—Photo by Schlesinger

Scene at Dinner Given to Commemorate Tenth Anniversary of the Arrival in America of George Barrère, the French Flute Virtuoso. No. 1, David Mannes; No. 2, Mr. Tilkin; No. 3, Karl Rissland; No. 4, Walter Damrosch; No. 5, George Barrère; No. 6, Harry Harkness Flagler; No. 7, Frank Damrosch; No. 8, Alexander Saslavsky; No. 9, Howard Brockway; No. 10, Paul Kéfer; No. 11, Frederick van Amburgh

To commemorate the tenth anniversary of the arrival in this country of George Barrère, the celebrated French flute virtuoso, a dinner was given recently in New York at the Café des Beaux Arts.

It will be recalled that it was Walter Damrosch who brought Mr. Barrère to this country to fill the chair of first flute in the New York Symphony Orchestra. This position Mr. Barrère has held ever since, but he has not by any means confined his activities to the orchestra, for

in the last six years he has reared unto himself an enduring monument in the unique chamber music organization, the Barrère Ensemble of wind instruments. Less heralded, but more elastic in scope, is the Little Symphony, another organization which owes its foundation to Barrère. This is virtually a little orchestra comprising a quintet of strings and a quintet of wind instruments. Mr. Barrère's association with the Trio de Lutèce has done much to give that organization its decided vogue.

At this anniversary dinner there were

speeches by Walter Damrosch and David Mannes, to which Mr. Barrère replied. A loving cup was tendered by Mr. Damrosch, Mr. Flagler and some of the members of the Symphony Orchestra, while the Barrère Ensemble sent its founder and conductor a huge laurel wreath.

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GERMAN SUCCESSES FOR AMERICAN SINGERS

Several Artists Who Have Remained in that Country During the War Have Reaped Benefit in Important Engagements—Summer Season of Opera for Berlin—German Vocal Quartet Protected by Police in Milan Concert

European Bureau of Musical America,
30, Neue Winterfeldstrasse,
Berlin, W. 30, April 27, 1915.

SEVERAL months ago we called attention to the possibilities that might be in store for those Americans who remained here during the war. This view of the situation seems to have been borne out by the recent successes of several American artists. The American tenor, Vernon Stiles, has been meeting with marked success in his guest performances in Dresden and other German cities, and we are in a position to announce the engagement for the Royal Opera of Berlin of the American coloratura soprano, Ethel Hansa, late of the Charlottenburg Opera House. Mrs. Hansa, who has been engaged by the Royal Intendantur for five years, was known as Miss Parker before her marriage and is a native of Philadelphia.

Furthermore, the American opera and concert baritone, Dr. Augustus Milner of Chicago, has just signed a contract as first baritone for the Municipal Opera of Zurich, his engagement to go into effect immediately. Dr. Milner will therefore sing in Zurich for the remainder of this season—until June 1—and resume his duties there next September.

Frederic Warren, the American singing teacher of Berlin, is meeting with extraordinary success, and the astonishing feature is that his pupils are Germans almost exclusively.

Two distinguished Berlin artists recently celebrated the sixtieth anniversaries of their birth. They are Prof. Heinrich Gruenfeld, the cellist, and Ernst von Wolzogen, the musical humorist, of international fame.

Robert Hutt, the lyric tenor of Frankfurt-on-Main has been engaged for the Berlin Royal Opera after having made several successful guest appearances here.

Effective incidental music to Gerhard Hauptmann's popular farce, "Schlück und Jau," has been written by Max Marschalk, critic of the *Berliner Vossische Zeitung*. The work is being produced at Max Reinhardt's Deutsches Theater.

Alma Simpson, the American dramatic soprano, whose splendid engagement with the Königsberg Municipal Opera had to be cancelled on account of the war, left Berlin to-day en route for America. Mrs. Simpson expects to sail from Copenhagen on May 20.

George P. Walker, the opera and concert basso, has also departed for America. Mr. Walker, who sailed from Rotterdam on the 24th of this month, expects to remain in America but a short time.

Summer Opera for Berlin

Once more Berlin is to have a special Summer season of grand opera. During July and August an opera *stagione* is to be given in the Neuen Freien Volksbühne—by many considered to be the largest and finest theater in Germany—under the management of Hermann Gura. The engagement of artists has been entrusted to the firm of Norbert Salter. Leading singers of the German operatic stage are to assist, and conspicuous among them will be one or two American artists. Thus far the production of the following operas is planned: "Lohengrin," "Tannhäuser," "Meistersinger," "Tristan und Isolde," "Walküre," "Siegfried," "Götterdämmerung" and "Il Trovatore."

The baritone, Max Salzinger, of

Vienna, who will be remembered by our readers from his recent appearances in the United States and Canada, has been engaged for the Municipal Opera of Hamburg for three years.

Director Maximilian Moris, of the Hamburg Volksoper, has discovered a Norwegian singer of exceptional gifts. The name of this singer is Magenild Rasmussen, and she has pursued her studies with the American prima donna, Mme. Cahier. Next season Miss Rasmussen is to appear at the Hamburg Opera as *Brünhilde* and in other rôles of the heavy dramatic répertoire.

A number of German opera houses have decided to dispense with the usual Summer vacation this year and to continue open.

As successor to Arthur Bodansky, who is to be the new conductor at the Metropolitan, the Court Theater of Mannheim has engaged Kapellmeister Furtwängler of Lübeck.

Concert for Pension Fund

BERLIN, May 1.—Last night's concert in the Philharmonie, for the benefit of the Pension Fund of the Society of German Stage Artists, saw a full house and proved a decided financial success. Under the baton of Dr. Max von Schillings, the Philharmonic Orchestra played with dash and finish Schubert's "Unfinished" Symphony, the "Siegfried Idyll," the Prelude to Schilling's music drama, "Der Pfeiffertag" and Strauss's "Tod und Verklärung." Mafalda Salvatini, of the Royal Opera, sang the *Eboli* Aria from Verdi's "Don Carlos." Erik Schmedes, the tenor of the Vienna Royal Opera, was a victim of the unsettled conditions of war times, for, as was announced from the platform, his trip here had cost him his trunk containing his music and dress suit. So Herr Schmedes made his bow in a gray traveling suit and sang the "Liebeslied" from the "Walküre" and Mahler's "Revelge," instead of the originally announced D Minor Aria from Smetana's "Dalibor."

The Grumbacher Vocal Quartet, consisting of Jeanette Grumbacher de Jong, Therese Schnabel-Behr and the two American singers, George Walker and Arthur Van Eweyk, with Arthur Schnabel at the piano, recently filled an engagement with the "Società di Amici della Musica" of Milan in the conservatory of that city. This concert was carried through, as we hear, under the most unfavorable auspices imaginable. On the evening of the concert a cordon of thirty or more soldiers was drawn up before the hall as a safeguard against disturbances. However, as the "Società di Amici della Musica" is a private society, all hostile elements were excluded from the performances. Nevertheless, this did not seem to influence the attend-

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ance, as the audience numbered about 1,500 persons.

To-morrow evening a monster sacred concert is to be given in the Garnison Church by the Freie Volksbühne with the Philharmonic Orchestra, Prof. Bernhard Irrgang, Jeanette Grumbacher de Jong and our compatriot, the baritone, Sydney Biden. The program is to contain the Bach cantata, "Eine feste Burg ist unser Gott," "Vier ernste Gesänge" of Brahms and "A German Requiem" of Brahms.

O. P. JACOB.

South Dakota Choirs Join in Festival

MITCHELL, S. D., May 15.—Choirs of three South Dakota towns joined recently in the second annual choir festival at St. Mary's Church, Mitchell, the churches represented being St. Mary's, the Calvary Cathedral, Sioux Falls and St. Mark's, Aberdeen. The organist was William Leonard Gray.

The Dakota Wesleyan University's school of music offered an organ recital on May 14 by Guy Wilbur Morse, pupil of Mr. Gray, assisted by Anna Laura Saul, soprano.

For the first time in the language of the Danes "Parsifal" was sung at the Royal Opera in Copenhagen last month. The prices had been raised and the house was sold out, but the attitude of the public was somewhat uncertain, and it was admitted that the success of the first performance could not be regarded as unqualified.

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WARNS PUPILS AGAINST WILES OF "AUTHORIZED REPRESENTATIVES"

George Hamlin Urges Students to Investigate "Exponents" of Noted Teachers

IN one of George Hamlin's recent articles, giving advice to vocal students, in the Chicago *Herald*, the tenor warns students against responding thoughtlessly to the bait used by persons who announce themselves as "authorized representatives" of prominent European teachers.

"No doubt there are many good teachers in Europe who might well be represented with advantage to the American pupil," says Mr. Hamlin, "if such representation were legitimate and worthy. On the other hand, there are many foreign teachers who, although having more or less reputation, are either unworthy of being represented at all or whose teaching is of such a personal and individual nature that competent representation is not possible even by the best intentioned."

"Assuming that the European teacher is worthy of a following, there is always the question as to whether the disciple is able to represent him fittingly. It is obvious that no pupil can acquire in a few weeks or months that which a teacher has taken years to perfect. Then, too, the work of a progressive and intelligent teacher is in a constant state of advancement, and whatever a pupil might have gathered in the way of method five years before, or even two years before, might not be at all what the teacher is doing to-day."

"But it is to the illegitimate representative that we must most strenuously object. For example, there are teachers who are constantly announcing themselves as pupils of the greatest operatic artist of our time when, perhaps, they have not had more than a half dozen lessons, if indeed that many, from the great master himself."

"Sometimes a famous teacher's fee seems too high, or else the applicant's ability proves to be too much below the required standard, and he is obliged to content himself with the lessons of an under-teacher. Nevertheless, he comes unabashed back to America and advertises himself as pupil and representative of the famous teacher!"

"Such cases of illegitimate representation are innumerable. One prominent European teacher is to my knowledge represented (?) by his former secretary, whose chief duties were answering the telephone and arranging lesson appointments, and who not only was, himself, unable to sing creditably but whose knowledge of the teacher's method was



George Hamlin, Popular American Tenor, with Maggie Teyte, the English Soprano

gained by no more intimate means than through the crack of the studio door!

"A case which recently came to my attention is that of a piano student who wrote from Berlin to a celebrated concert pianist, then spending her vacation in the Tyrolean mountains, asking permission to apply in person for instruction. This was granted. The would-be pupil arrived on the noon train, called on the artist, played for her, was rejected, took the next train out, and was, on the strength of this experience, a 'pupil' of the distinguished teacher by the time he returned to America! He announced himself as such and no doubt his pupils are studying under the delusion of this dishonest assumption."

"Therefore, students—as I have urged before—investigate!"

FIRST SHENANDOAH FESTIVAL

Concerts by Virginia Choruses Augur Well for the Future

HARRISONBURG, VA., May 21.—The first music festival in the Shenandoah Valley took place on May 12, 13 and 14, under the auspices of the Harrisonburg Oratorio Society, J. D. Brunk, director. Although not designed on a lavish scale the festival was an important event in this section and gave promise of more ambitious undertakings in the future. The participating organizations were the Bridgewater Choral Union, C. W. Roller, director; the Shenandoah Collegiate Institute Choral Society, J. H. Ruebush, director; the State Normal School and Harrisonburg High School Glee Clubs, Hazel Fay, director, and the *Daily News* Band.

The opening event was a children's festival, under Rachel E. Gregg's direction. A sacred concert followed, at which the soloists were Pauline Shor-

walter, C. W. Roller, Lida Cleveland, Mrs. W. G. Cleveland, Jenny McMaster, Dr. J. Schwanenfeld, J. A. Harman, Miss Nelson Maxwell and Edna Shaeffer. The music teachers' conclave in Assembly Hall proved of interest. This was also true of the students' recital. A band and choral concert in the Open Air Theater followed; the soloist was Rosalie Sprinkel. The oratorio concert in the last day introduced Massenet's "Mary Magdalene," well sung by Mr. Brunk's forces. Mrs. W. G. Sprinkel, Pearl Loewner, A. K. Fletcher, Jr., and P. H. Bangler were the soloists. The audiences were consistently large.

ARTISTS MUST MASTER MOODS, SAYS JULES FALK

Violinist Discusses Problem Which Confronts Soloists—How He Solved It

SAN ANTONIO, TEX., May 28.—Jules Falk, the violinist, recently spent a few days with relatives in this city. While here he gave an interesting interview on the psychology of his art to a writer from the *Light*. Some of this is instructive since it bears directly on one of the larger problems which face the concert artist. Explaining that he has schooled himself to conquer annoyances Mr. Falk said:

"I cannot allow external matters or conditions to worry me, and so cultivate a serenity of outlook and supremacy of mental control. Such mental control is absolutely necessary. Suppose something went wrong just before my concert. I could not go out to my audience and say: 'I am angry,' or 'I do not feel like playing.' I have to put aside those things that worry me and look deeper for the music that I have to give."

"Again, it is a question of mental attitude. When I find myself in such a rebellious mood I begin my day's work with the most elemental exercises, such as a child would use. I merely lift my fingers and watch them fall up and down, or use exercises that are simplicity themselves. My mind invariably becomes interested, and then I can work."

ABILENE MUSIC FESTIVAL

Sims Choral Forces Sing Well in Four-Day Texas Event

ABILENE, TEX., May 20.—An exceedingly worthy four-day music festival has just been concluded in this city, under the general direction of George K. Sims, of Simmons College. The Abilene Choral Society was organized only last Fall, but already sings with spirit and accuracy. At the first concert Lyon's cantata, "The Great Light," was presented with the following soloists: Mrs. G. O. Cresswell, Mrs. J. F. Garrison, Mamie Tillett, Mrs. R. C. Noll, Mrs. Jinks McGee, W. H. Sewell, H. W. Morgan, J. W. Hodges and A. C. Miller.

The second concert brought a varied vocal program and the third a song recital by Mme. Iva Bigelow-Weaver, soprano; Edward Walker, tenor; Bradley M. Sims, baritone, and George K. Sims, tenor. The crowning event was Cowen's "Rose Maiden," with Mmes. Weaver and Kerr, and Messrs. Walker and Sims as soloists. The Englishman's popular work was creditably delivered and was found thoroughly enjoyable.

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Edith Magee, American Dramatic Soprano

Edith Magee, the dramatic soprano, is the only American singer selected for the National Sängerfest in Brooklyn at the Thirteenth Armory during the month of May. Miss Magee appeared on May 31, and, with the accompaniment of a symphony orchestra, and sang an aria from "Aida" and the "Liebestod" from "Tristan und Isolde."

During the past few years she has been the soloist at the Fifth Avenue Baptist Church, New York City, under the direction of Harry Rowe Shelley, with whom she has also studied voice production. At the close of the present war Miss Magee will go to Germany to fill engagements in opera houses there.

Movement Started to Have Mme. Carreño Head American Piano School

A movement is on foot among many of the friends and former pupils of Mme. Teresa Carreño to induce this famous artist to establish a Carreño conservatory for higher pianoforte instruction in this country. It is said that there are strong grounds for the belief that the effort will meet with success.

Notwithstanding the war-torn conditions in central Europe, Mme. Carreño, since January, has given recitals in Berlin, Frankfort, Jena and other cities, and has appeared with orchestra in Berlin, The Hague, Amsterdam and Utrecht. During April she toured through Spain and met the same success she has always scored there. Mme. Carreño's forthcoming tour of this country will begin in October and extend through May, 1916.

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TWO IDEAL VIOLIN CONCERTOS

Mendelssohn's and the G Minor by Bruch Named by Victor Küzdö as Meeting Every Test Successfully, Where Those of Bach, Beethoven and Brahms, in His Opinion, Fall Short

By VICTOR KÜZDÖ

In a recent article in MUSICAL AMERICA I discussed the violin concertos of Bach, Beethoven and Brahms, calling attention to their imperfections. My remarks brought forth some favorable comments, but also provoked an avalanche of protests, a few of which were published in the columns of this paper. Some of my colleagues even drew me into heated oral arguments, demanding to know if anyone had succeeded in accomplishing the task of writing the ideal violin concerto, which (in accordance with my assertions) the musical giants mentioned had failed to do.

Lest I might be "stoned to death" by my confrères, I hasten to assure them that there really exist two ideal works of this character for the violin. They are the inspired compositions of two geniuses, who share equally the glory of having written the most perfect violin concertos extant. Their names are Mendelssohn and Bruch!

As the violin is an ideal instrument, it should always be presented in an ideal light, through the medium of an ideal concerto. It is the noblest and most perfect vehicle for the expression of human joy and human sorrow. Therefore, its treatment must be in full accord with its poetic nature. It must not be trampled upon, and maltreated, "unsexed" or "denatured," through being employed for the exploitation of tonal combinations and sound colorings that are entirely foreign to its scope.

The Mendelssohn Concerto

Mendelssohn, in his melodious and romantic creation, demonstrates the truth of the old adage, "A thing of beauty is a joy forever." His E Minor Concerto is as fresh and fascinating today as it was the day the muse whispered its immortal message into his listening ear; and this happened more than a half century ago. Mendelssohn, in the opening movement of his masterpiece, does not indulge in retailing themes in potpourri fashion, under the guise and pretense of an introduction. He left it to the solo violin to present them. There is no tiresome overture to make the listener feel that the orchestra is just as important (perhaps more so) as the solo violin. At the very outset the composition exhales the lovely perfume of romanticism. The term "Appassionato" applied to this movement does not denote passion of the boisterous and murderous kind of an *Othello*. It is the ideal passion that throbs and thrills and is held under perfect control. A charming little melody, of child-like purity and simplicity, occurs in this movement. It does not require explanatory and analytical notes for its appreciation; its beauty is perceived, understood, and enjoyed at first hearing, by the multitude. In the middle of this movement the Cadenza introduces a novel and one of the most enchanting effects of which the violin is capable. It is an arpeggio accompaniment of the solo violin to the principal theme, now played by the orchestra.

The second movement is a melodic gem; nothing but pure melody throughout. How rare nowadays!

Modern composers avoid writing melodies, as it seems to be considered undignified, even sinful, to write an air that lingers in the memory, after a first hearing. The ending of Mendelssohn's *Andante* is suggestive of peaceful calm.

A brief intermezzo of irresistible charm and great originality now follows, and connects with the third movement. I would like to call this *Finale* the "Revel of the Fairies." It is dainty, scintillating and spiritual. A coda, in swift double stopping, brings the piece to a rousing finish.

Bruch's in G Minor

It was the happy lot of Bruch to immortalize himself in his G Minor Concerto, which is a dramatic creation of wonderful power. The first movement is called a "Prelude" by the composer. A modest appellation indeed! A Prelude is supposed to be an introduction to something that is of more importance than itself; yet in this Prelude of Bruch there is more genuine music than in all

the three movements of Tschaikowsky's bombastic concerto for the violin. Bruch, like Mendelssohn, does not bore his audience with useless preliminaries, but allows the orchestra simply to intone the G Minor chord, and in the sixth measure the solo violin chants a recitative. A few measures later another recitative follows, and then the music drama begins with imposing double stops, so well written for the violin. Short episodes of soulful strains and brilliant passages alternate; after which another interesting recitative brings this short movement to an end. The orchestral interlude—through some effective modulations—leads into an *Adagio* of sublime and haunting beauty. Pathos pervades every tone, true sentiment flows from all the wonderful and spontaneous harmonic changes.

The third movement opens with a theme of martial nature, and of stirring rhythm. It is heroic in its dashing impetuosity. There is much graceful and grateful passage work in this movement, and a contrasting melody of great intensity. With a short *Agitato* coda, Bruch brings his concerto to a triumphant close.

The two violin concertos just reviewed are imperishable. They will endure as long as the violin exists. And why? Because they embody all the elements that go to the making of a perfect violin work. They are classic in form and elaboration, and at the same time are brilliantly conceived. The melodic and thematic invention is spontaneous and of noble character. These two concertos are veritable cornucopias of melodic and harmonic treasures. And last, yet foremost, they are idiomatically written for the violin, showing a thorough understanding of the nature and the possibilities of this instrument of magic power. The counterpoint—of which there is plenty in both concertos—is not featured, but rather concealed beneath the garlands of entrancing melodies, and pleasing passages. These works appeal to the nonconscienti as well as to the connoisseur.

Let us ardently desire that the near future will reveal to us a "Chopin of the violin," who will create and add another matchless pearl to its concerto literature. And when he arises let us hope and pray that he will be a native of our own beloved soil, the United States of America!

Robert Gottschalk Returns from Southern Trip

Robert Gottschalk, the young tenor, has just returned from a two weeks trip in the South under the direction of the Music League of America, where he appeared in Greensboro, N. C., Savannah, Ga., New Orleans, La., and other cities. In Savannah he appeared in the first performance ever given there of Verdi's "The Masked Ball," and in New Orleans appeared in the first production of the "Messiah." Ridgewood, N. J., is soon to hear Mr. Gottschalk in a song cycle by Orlando Morgan, and he is also preparing himself for the title rôle in the opera "Faust," which is soon to be produced at the Century Theater in this city.

American Program Serves to Uncover Gifts of Boy Pianist

DANVILLE, ILL., May 27.—Walter Keller, dean of the Illinois Chapter, A. G. O., offered a program of American compositions in the First Baptist Church of this city recently. This organ recital turned out to be a noteworthy event, one of its praiseworthy features being the pianism of Mr. Keller's twelve-year-old son, Robert, who played with the confidence and ability worthy of an adult. The recital was under the auspices of the "Musical Cycle" of this city.

Correlated Piano and Vocal Numbers in Worcester Program

WORCESTER, MASS., May 23.—Another program of the community music concert series was given last night under the direction of Lester S. Butler, by Waldo E. Whiting, bass-baritone, and Alice Christine Heaphy, pianist. Each group of songs given by Mr. Whiting was prefaced by piano offerings of a like nature.

R. W. P.

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GUILMANT ORGAN SCHOOL COMMENCEMENT EXERCISES

Fourteenth Annual Graduation Program Advances Creditable Work by Students of Dr. William C. Carl—Four Free Scholarships Announced

ONE of the most enjoyable events of the Spring season in New York's music world is the annual commencement of the Guilmant Organ School, when the young organists who have been working during the year under Dr. William C. Carl, director and founder of the school, are heard. On Thursday evening, May 27, the fourteenth annual commencement took place in the Old First Presbyterian Church, of which Dr. Carl has been organist for many years.

The many excellencies of Dr. Carl's teaching and of the work, in general, done under the faculty of the Guilmant Organ School have been recounted in the columns of this journal on several occasions in the past. Last week's exhibition of organ playing was strong proof that the work is being carried on with undiminished activity. There is an assurance, a dignity, a strict observance of rhythm in Dr. Carl's pupils which make their performances worthy of high esteem. Not one of the graduates was lacking in the qualities which go to make an efficient commander of the console key and pedal boards and there were conspicuous performers among them.

Among the graduates were Edith Margaret Yates, who played the first movement of Salomé's First Sonata splendidly; G. Howard Scott, who did the first movement of Maquaire's E Flat Minor Symphony in a truly distinguished manner. He is already a concert organist whose work cannot fail to elicit unanimous approval and his playing is a credit to the ability of Dr. Carl. George W. Bottom's playing of the Finale of Guilmant's First Sonata was admirable. The post-graduates were all worthy players, Martha Elsa Papenbaum being



Students and Faculty of the Guilmant Organ School, from the left, standing: Frederick Lewis Anthony, Philip Berolzheimer, Mary Adelyn Vroom, Jessie T. Brewer, Edith Sackett, Edith Margaret Yates, Katherine Amelia Koster, Willard Irving Nevins, George W. Bottoms; seated: Maurice C. Garabrant, Martha Elsa Papenbaum, Clement R. Gale, William C. Carl, Warren R. Hedden, George Howard Scott; in front of Mr. Hedden: Elizabeth Brewer, Howard A. Cottingham.

—Photo by Sarony

heard in Elgar's Sonata in G Major, which she performed ably; Katherine Amelia Koster in the Allegro from Guilmant's Sixth Sonata in which she showed herself a gifted player; Mary Adelyn Vroom, whose playing of the big Bach Fantasia and Fugue in G Minor was notable; Antoinette Varick Doughty, whose performance of the Allegro from Vierne's Second Symphony, touched a high plane of excellence, and Frederick Lewis Anthony, who scored in the opening movement of Widor's familiar Sixth Symphony.

The graduates and faculty entered shortly after eight o'clock in procession to Dubois's "Marche Heroique de Jeanne d'Arc," played by Philip Berolzheimer.

Dr. Howard Duffield, pastor of the Old First and professor of hymnology at the Guilmant School, made a brief address in which he gave high praise to Dr. Carl. He also announced that four free scholarships had been presented by friends of the school for deserving and gifted students and that these would be competed for in the near future. After Dr. Carl's presentation of the class for graduation the diplomas were formally awarded by Dr. Duffield. Among those who attended the exercises were M. Felix Binder, who now occupies the Villa Guilmant at Meudon, in France, and Charles L. Safford, organist of St. George's Church, New York.

A. W. K.

McCORMACK AT ALBANY

Draws 6,000 Persons to Armory—Début of Organist Candlyn

ALBANY, N. Y., May 28.—John McCormack sang to one of his greatest audiences last night at the State Armory, packed with about 6,000 people. The tenor was in splendid voice and unusually generous with encores. There was but one entrance to the hall and for an hour there was a rush to get in that delayed the concert and made necessary the calling of the police reserves to handle the crowd. Many women fainted.

The choir of the Cathedral of All Saints gave its annual concert on May 25 for the benefit of the cathedral farm. The choir under the direction of Frederick Rocke, cathedral organist and choirmaster, gave a varied and well sung program. Helen Jeffrey, violinist, and George Yates Myers, pianist, were capable soloists. Richard Reece and Edwin B. Parkhurst appeared in two duets, with Mr. Rocke at the piano.

T. Frederick Candlyn, of England, the

new organist of St. Paul's Church, was introduced to Albany musical circles on May 26 when he gave his first recital on the new Flora Brady Gavit Memorial organ. Mr. Candlyn is a pupil of Wilfrid Sanderson, organist and choirmaster of Westminster Abbey, London, and has served as organist in several English churches. Mr. Candlyn gave six varied numbers and his work was highly praised.

Believes in the Work

To the Editor of MUSICAL AMERICA:

As a subscriber to your valuable paper, and also an American, let me say that I am a believer in your work and what you are doing for the progress of music in America.

Truly yours,

ATHERTON FURLONG,
College of Vocal Art,
Toronto, Canada, May 29, 1915.

The Portuguese 'cellist, Guilhermina Luggia has been a conspicuous figure in London's concert world this season.

PAGEANT OF BROOKLYN

Production Staged on Ambitious Scale—Chorus of Thousand Voices

The long heralded Brooklyn Pageant, which was finally given after several postponements, on May 21 and 22, at the Twenty-third Regiment Armory, was a huge success, thanks to the efforts of



Ottokar Bartik, the Noted Balletmaster, Whose Efforts Made the Pageant of Brooklyn a Remarkable Success

Ottokar Bartik, the ballet-master of the Metropolitan Opera Company and of several circuses, as well as the manager and personal representative of Emmy Destinn.

The pageant was staged on a decidedly ambitious scale, introducing a chorus of more than a thousand voices. The orchestra was under the direction of Edward J. A. Zelner, who composed the incidental music to the production, including the large choral number, "The Spirit of Nature Triumphant." Marion Thompson gave interpretative dances. Mrs. Shanna Cumming, the popular soprano, portrayed Music.

The chorus, made up of pupils of the various Brooklyn music schools, sang with excellent ensemble.

"TOO MUCH ORGAN," DENVER'S PROBLEM

Politics Causes Complication in Phase of Municipal Music Project

DENVER, CO., May 28.—Politics, mixed with municipal music, has brought about a pretty complication here with reference to the installation in our city Auditorium of a municipal pipe organ. The scheme originated with our former mayor, the versatile Robert E. Speer, who, after sending local experts to Eastern markets, ordered an automatic orchestral device to cost \$50,000. A fiery member of the city council then "bluffed" the mayor into canceling the order for this instrument. Thereupon a contract was made for a pipe organ, to cost \$40,000. Came then a new mayor who didn't believe in municipal organs, and he spent the \$40,000 appropriated for the instrument toward repairing flood-damage in the city.

Now, when everyone had forgotten that we had ever ordered an organ, comes a terse message from the manufacturer of the organ to the effect that the instrument is finished and will be shipped here within a few weeks. There is no money available to pay for it, and alterations costing something like \$10,000 must be made in the Auditorium before it can be installed. A submerged chapter in the story would reveal that, about a year ago, a group of Denver capitalists were ready to advance \$50,000 or thereabouts for an instrument which they proposed to present to the city with the understanding that one year's receipts from municipal concerts, with an admission of ten cents, were to be turned back to the underwriting syndicate of philanthropists. The coal strike complication threw cold water on this enterprise.

The Denver American Music and Art Society, which for five years has played a considerable part in the musical and social life here, was formally disbanded at the annual meeting, held last week. It appeared to the members present that the society had outlived its usefulness. A treasury balance of something over \$175 was placed at the disposal of a committee with instructions to purchase unusual musical scores and present them to the City Library. A movement is on foot among a group of about thirty of the prominent members of the profession here to organize another society, which shall be more of a serious study club than the defunct society.

J. C. W.

Operatic Tableaux at Wanamaker's

An educational as well as artistic performance is being given at the Wanamaker Auditorium, New York, in the form of an operatic revue, with "Tableaux Vivants et Dansants," under the direction of Alexander Russell. Diana Yorke, soprano, and Umberto Sorrentino, tenor, act in costume various scenes from "Manon," "Cavalleria Rusticana," "Carmen," "Pagliacci" and "Aida," with noted stars singing the arias on the talking machine. Eloise Holden gives charmingly in costume the old French court dances, and also interpretative dances of the compositions of Grieg and Chopin. Gordon Kahn, violinist, and Sadie Davidson, pianist, together with Mr. Russell, offer selections from various operas.

A. S.

"Pique Dame" Opens Summer Season of Opera in London

Oscar Hammerstein's London Opera House was once more put to the use for which it was intended when, on May 29, a season of Summer opera in Russian, French and Italian was opened with Tschaikowsky's "Pique Dame" in Russian. The house has been in succession, in its brief history, an opera house, music hall, cinema theater, a prize fight stage, and is now again an opera house. London cables state that "Pique Dame" was well performed by a mixed company of Russian, French, Belgian and English singers. It was the first performance of "Pique Dame" in England.

Pianist Ariani Presents a Bach Program in Brooklyn

Adriano Ariani, pianist, was again heard at Memorial Hall, Brooklyn, on May 21. Bach was the composer selected, and Mr. Ariani was heard to excellent advantage.

G. C. T.

A Typical ROYAL DADMUN Notice

IN JERSEY CITY

THE JERSEY JOURNAL, MAY 28, 1915:

"Mr. Dadmun might in very truth, if last night's happenings are any criterion of his usual practice, be termed a clear-sighted and providential artist. If the contrary were true he would not have left the auditorium with the satisfaction of knowing that his "Long Ago in Alcala" had earned him the most spontaneous and appreciative applause of the evening. Some there are who, upon reviewing the matter in this light, would say that the singer was fortunate in having such a delightfully humorous and rollicking ballad in his repertoire. That would not in the least serve to detract from Mr. Dadmun's worth as an artist. He delivered the contradictory and nonsensical charming ballad with such unctuous and care-free humor as to lead to the conviction that none but an artist of Royal Dadmun's attainments could do it quite so well."

Hardly less enjoyable was the singer's first contribution, the "Madamina" aria from Mozart's "Don Giovanni," the declamatory style demanded by this opera aria being well within Dadmun's province. His "Song of the Flea" was in the same humorous vein and just as finely delivered, while his two other numbers, a song in serious vein, and the final duet with Miss Adelaide Fischer, only tended to confirm the verdict of last night's audience, that this baritone is one of the most notable singers heard on the local concert stage in many a moon. His voice is a resonant, yet tuneful, organ of the finest timbre."

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THRILLING MUSIC IN NORTH SHORE FESTIVAL

Chorus of 1,000 Voices, Children's Chorus of 1,500, Chicago Orchestra and Brilliant List of Soloists Engaged in Five Concerts—Productions of "Elijah" and "Dream of Gerontius" Notable Feature

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, May 31, 1915.

THE seventh annual Music Festival of the Chicago North Shore Festival Association was the absorbing event of last week in musical circles of Chicago and the immediate vicinity.

There were three concerts given on May 24, 25, 27 and two on the 29th in the Gymnasium of the Northwestern University at Evanston. The program was elaborate and enlisted the services of a chorus of 1,000 voices, a children's chorus of 1,500, the entire Chicago Symphony Orchestra and a long and brilliant list of soloists, including Frieda Hempel, soprano; Sophie Braslau, contralto; Pasquale Amato, baritone; Clarence Whitehill, baritone, and Henri Scott, basso, all from the Metropolitan Opera of New York; Florence Hinkle, soprano; Margaret Keyes, contralto; Mildred Potter, contralto; Paul Althouse, tenor; Evan Williams, tenor, and Fritz Haines, boy soprano.

Four conductors directed various parts of the programs—Peter C. Lutkin, Frederick Stock, Osbourne McConathy and Arne Oldberg.

Mendelssohn's "Elijah" and Elgar's "Dream of Gerontius" were given respectively on Monday and Thursday evenings. In the former, the festival chorus of 600 voices, was augmented to 1,000. For the "Young People's Matinée" on Saturday afternoon, P. E. Fletcher's cantata, "The Walrus and the Carpenter," was successfully presented again, its first performance having been given at the festival held three years ago.

Despite very bad weather, the attendance was good. It was declared by the management that, while no profit would be made, there would be no deficit and the guarantors would not be called upon for funds. Last year's festival netted the Association about \$1,000 profit.

Whitehill an Heroic Figure

The "Elijah" performance, under the direction of Mr. Lutkin, was impressive. Clarence Whitehill, as the *Prophet*, scored a great success. He not only sang the music with artistic skill, but made of the rôle an heroic figure. His enunciation of the text was particularly clear.

Florence Hinkle shared in the success of the evening, singing with brilliance and in strict oratorio style. Margaret Keyes interpreted the music of *The Angel* admirably. Her contralto voice is warm and mellow. Paul Althouse sang his part with good musicianship. The combined forces of chorus, orchestra and soloists were ably handled by Mr. Lutkin.

Tuesday evening, known as "Artists' Night" was devoted to a symphonic program, with Pasquale Amato as soloist and the Chicago Orchestra, conducted by Frederick Stock. Of the orchestral numbers, Wagner's "Rienzi" overture, the "Piedmontese Carnival," by Sinigaglia, and Hugo Alfvén's Swedish rhapsody, "Midsummer Wake," found much favor.

Arne Oldberg's rhapsody "June," conducted by the composer, on second hearing (it was played at one of the regular concerts of the Chicago Symphony Orchestra series last Spring) proved to be a joyous and colorful piece of writing.

Mr. Amato, in an aria from Wagner's "Flying Dutchman," one from "Le Roi

de Lahore," by Massenet, and the Prayer from Rossini's "William Tell" captivated his audience. He was obliged to add several encores. He easily excelled his success of last year, and was a notable figure of the festival. He was in fine vocal condition and his voice filled the vast spaces of the Gymnasium.

"Dream of Gerontius" Sung

In the third concert of the Festival, Thursday evening, Elgar's stupendous choral work, "The Dream of Gerontius," was presented with Director Lutkin again in charge. The work of the festival chorus, orchestra and soloists was exceptional.

Evan Williams, the tenor, sang the music allotted to *Gerontius* with telling effect, his voice displaying carrying power and tonal refinement. Henri Scott sang the small part of the *Priest* in noble and sonorous style, and Mildred Potter also contributed her artistic singing to the effectiveness of the performance.

Nothing short of remarkable was the tone-shading which Director McConathy obtained from his chorus of 1,500 children's voices in several patriotic songs and in the incidental choruses of the music of Mendelssohn's setting of the "Midsummer Night's Dream." Sophie Braslau, the soloist of the afternoon, sang the aria, "O Mio Fernando," from Donizetti's "La Favorita" and a group of children's songs, including "With Granny," by Mrs. H. H. Beach; "Schlafliedchen," by Hermann, and Schubert's "Erlkönig." These showed Miss Braslau to be possessed of a voice of natural beauty, of deep range and of sympathetic quality. She made a very favorable impression, especially in an encore number, a Russian folk song, for which she played her own accompaniment.

The special demonstration of the G. A. R. Post of Evanston, marching in to the beating of a drum corps, and occupying places on the stage while the entire assemblage rose to its feet and sang the "Star Spangled Banner," led by Miss Braslau, furnished an inspiring moment.

Frieda Hempel's Success

The evening concert was a gala performance of choral and orchestral pieces, of solos by Frieda Hempel and patriotic songs in which the audience joined. Mr. Stock and Mr. Lutkin alternated in conducting the program, which began with Glazounov's overture "Solennelle." Miss Hempel sang an aria from Verdi's "Ernani," in which her vocal flexibility, brilliant execution and musicianship were brought prominently forward.

John Alden Carpenter's orchestral suite, "Adventures in a Perambulator," which had its première earlier this season in Chicago, made a "hit" with the audience. It was followed by a vocal arrangement of Strauss's "Blue Danube" Waltz with Miss Hempel, which aroused the audience to a high pitch of enthusiasm.

Mixed and women's choruses sang selections from operas by Tschaikowsky and Borodine with telling vigor and musical feeling, under Mr. Lutkin's direction, and three German songs by Schumann, Wolf and Humperdinck gave Miss Hempel an opportunity for additional artistic exposition. Frederick Stock's contributions to the Festival were of musical value and authority.

Devries-Gunn Studios Combined

Herman Devries and Glenn Dillard Gunn have announced that, after September 1 their studios in the Fine Arts Building will be combined and will be known as the Glenn Dillard Gunn-Herman Devries Studios. Mr. Gunn will not step outside those departments of the art in which he has won recognition—piano and conducting. But in the matter of presenting to the public the young artists who are graduating from their

studios, Mr. Devries and Mr. Gunn will collaborate.

Hereafter, all operatic performances under Mr. Devries's direction will be given with full orchestra, Mr. Gunn conducting. The new American Symphony Orchestra which made such a favorable impression at the Civic Music Association Festival, and of which Mr. Gunn is conductor, will be employed in these performances. Mr. Gunn's concerts this season, given at popular prices, have elicited expressions of interest at the box-office to the extent of \$4,000.

MAURICE ROSENFIELD.

SINGERS' CLUB CONCERT

New York Organization Gives Excellent Program in Brooklyn

An exhilarating program was provided the patrons of the Brooklyn Institute of Arts and Sciences on May 20, when the Singers' Club of Manhattan, fifty men, under the directorship of G. Waring Stebbins, invaded Brooklyn and carried away the heartfelt appreciation of a large audience. James Stanley, the well-known concert basso; Earle W. Tucker, baritone, and H. S. Fowler, tenor, provided solos that were individually of a high order. Mrs. Stebbins and Mrs. Stanley played the piano accompaniments and Ralph Grosvenor officiated at the organ. Mr. Stebbins enriched the program with Guilment's "Marche Ariane" and his own fascinating "Berceuse."

Among the club offerings was "A Toast to Song," by Frank Seymour Hastings, who is president of the club. In "The Song of the Camp," by H. J. Stewart, an incidental solo was sung by Albert Walsh.

G. C. T.

Kathryn Platt Gunn, Violinist, in Five Greater New York Concerts

Five New York concerts were played during May by Kathryn Platt Gunn, the popular violinist. She performed on May 6 for the Emanuel M. E. Church; on the 8th for the Arista Music Club, of Brooklyn; on the 11th at a concert at the Waldorf-Astoria, for the benefit of the New York Home for Homeless Boys; on the 13th for the National Society of New England at its Brooklyn clubhouse, and on the 21st, under the auspices of the People's Institute at Public School 27, Manhattan. At these concerts Miss Gunn played such works as the Zarzycki Mazurka, Kreisler's "Liebesfreud," "Caprice Viennois" and the Pugnani "Praeludium ed Allegro," the Schubert-Wilhelmj "Ave Marie" and Saint-Saëns's Rondo Capriccioso. In the public school concert Miss Gunn played a Wieniawski Polonaise and the Meditation from "Thaïs," with harp accompaniment by

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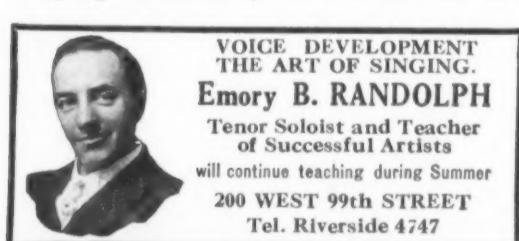
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REDFERN MASON,
S. F. Examiner.

San Francisco



Creates contralto role, Myriel, in Alfred Hertz's production of Horatio Parker's Prize Opera, "Fairyland," Los Angeles, July 1.

Kathleen Howard

Haensel & Jones
Aeolian Hall
New York

AMERICA'S PERIOD OF GREAT OPPORTUNITY

Ithaca Educator Adopts Mr. Freund's Doctrines in Rousing Appeal to Students

ITHACA, N. Y., May 27.—John C. Freund's declaration of the musical independence of the United States awakened a responsive note in the address delivered here on Monday evening by W. Grant Egbert, president of the Ithaca Conservatory of Music, at the Conservatory's commencement exercises. President Egbert said, in part:

"Since the beginning of this stupendous European war, which is recklessly tossing about the fates of the great nations involved, how forcibly Americans for the first time are realizing the independent strength and resourcefulness of their own country! Artistically we have always considered ourselves children, depending on the glorious achievements of the European nations. However, now, if I read aright the signs of the times, a new independence is opening before us.

"Six hundred millions of dollars are now being spent annually on music, the greatest of all arts, by the people of the United States. Great orchestras and great choral societies are becoming almost too numerous to mention. Indeed, one small town of but 3,000 inhabitants boasts of a symphony orchestra, which gives several concerts each year, producing some of the great musical masterpieces. Many fine institutions of musical learning may be found throughout the country. Credit for music is now allowed in most high schools.

"What an opportunity for the ambitious music student is this, and what a propitious moment for the launching of the propaganda for American musical independence recently instituted by John C. Freund, editor of *MUSICAL AMERICA*! The latter says, 'Probably one of the greatest movements in musical education and musical progress the world has ever witnessed is the proposed "International Operatic Academy," which will make its base the United States, with New York as headquarters, but which will be international in deed and spirit.' Truly, America is becoming a world factor in matters musical!

"Why should not all American musicians and members of the dramatic profession feel that they form a vitally important part of this country's educational system and culture? Thus, why should not you seek to become a part of this mighty movement? As an example of the

latent possibilities within our ranks, let me call attention to the great honor which has come to one of our alumni who is modestly playing here to-night a first violin in our orchestra. You have already learned that the world never gives its prizes unmerited, and thus, in honest recognition, we know that her ability and her perseverance have won this first prize offered by the Federated Music Clubs. She has been chosen as one of the four American-trained violinists to appear as soloist at the great music festival in California, in which several of the world's foremost artists will take part. As you all know, this girl is Helen Doyle. While this has set a standard of which all of you are justly proud, who will go one better? Great ability is to be found among you, and your slogan should be 'Ever onward'!"

Among the musical numbers on the commencement program were the following:

Piano—Concertstück (with orchestra), Weber (conducted by Herbert B. Hilliard); Francis Reilly; Songs—(a) "Love's Tears," Schumann; (b) "Devotion," Strauss, Cecil King; Piano—Theme and Variations from the "Trout" Quintet, Schubert, Misses Conroy, Fink, Dietrich and Phillips; Chorus—"Little Papoose," Cadman, conducted by Eric Dudley; Piano—Ballade F Flat Major, Chopin; Norma Dye; Aria—"O my heart is weary," Thomas, May Wilcox; Part Songs—(a) "Stil wie die Nacht," Goetz; (b) "The Alphabet," Mozart; conducted by Eric Dudley; Violin—Andante Allegro Vivace, from Concerto, pp. 64, Mendelssohn, Lee Jenkins (conducted by W. Grant Egbert); Piano—Finale from Concerto G Minor (with orchestra), Mendelssohn (conducted by Herbert B. Hilliard); Conservatory Orchestra—"Dance Macabre," Saint-Saëns, conducted by W. Grant Egbert.

Pupils of Harriet Eudora Barrows in Providence Recital

PROVIDENCE, R. I., May 29.—In her studio at No. 188 Benefit street, Harriet Eudora Barrows presented two students in a song recital last Saturday afternoon. The singers were Eva Gifford, soprano, of Boston, and Mrs. Claire Stevens, contralto, of Providence. It was Miss Gifford's début here and her well-trained, clear soprano voice gave much pleasure. The artistic singing of Mrs. Stevens was also cordially received. Gene Ware was the accompanist.

Alice Nielsen Charms Her Hearers in Birmingham, Ala.

BIRMINGHAM, ALA., May 29.—Bad weather in no way interfered with the attendance at the final chautauqua concert when the popular soprano, Alice Nielsen gave a most artistic program. Miss Nielsen fully came up to the demands of the audience and thrilled the thousands of hearers. She was in excellent vocal form and was most ably assisted by Mr. Harlicete, violinist. The audience was insistent in its demands for encore numbers, of which Miss Nielsen gave most generously. A. H. C.

EDNA DUNHAM

Scores in Elgar's "King Olaf" with the Stamford Choral Society on May 27th.

The Stamford Observer

"The real hit of the evening, judged by applause, was a duet between Miss Dunham and Mr. Beddoe. The music in this number was especially attractive and the words by Mr. Aeworth in appropriate keeping with the alluring orchestration. Miss Dunham came next with a suite comprising these selections, *Sunset Love* is Meant to Make us Glad, *Slumber Song* and *A Song of Joy*. She sang *My Shadow* for an encore. Miss Dunham was very popular with the audience. She sang with excellent expression in both 'King Olaf' and her later solos."



Other Recent Notices

Edna Dunham scored a decided success and gave several encores.—*Phil. Even. Tel.*

Miss Dunham gave a musicianly performance.—*Boston Post*.

Miss Dunham sang several selections with good effect, her voice possessing great sweetness.—*Brooklyn Citizen*.

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Women Teachers in Germany Receive Highest Recognition

Mme. Yolanda Mérö, Noted Hungarian Pianist, Sees No Reason Why Men Should Excel as Instructors—Program-Making and the Vagaries of Audiences

"WOMEN teachers receive much greater recognition in Germany, I think, than they do in many other European countries and possibly more than they receive here. There is no reason why a woman cannot be just as great as a teacher of piano as a man. I think the teacher who gives exclusive attention to the giving of instruction in distinction from the teacher who plays in public, at least half of the time, is likely to give the pupil more in the end. But no teacher delivers an artist. Every pupil after he leaves his teacher must develop himself. Experience

Ramann was also closely associated with the distinguished composer-pianist, being the author of an excellent biography of Liszt.

"One of the essentials that go to make the finished artist is an understanding of the craft of program making," Mme. Mérö went on to explain. "That is an art in itself. It is rather difficult for the pianist to say just what will please and what will not. I remember very well an experience I had on my first American tour. I had with me a little composition written by a friend in Europe, and I placed it on one of my programs merely for the purpose of giving it a hearing so that I could tell my friend I had played his composition here. It really contained no intrinsic merit, and yet it was a 'hit' immediately. On the other hand, I brought over with me some remarkable new compositions, but the public did not respond to them.

"What takes well in New York, Boston, Paris, London and the other large centers may fall flat, or almost entirely so, in the smaller cities. Paris is perhaps a little more responsive than the majority of the other large places, but there the audiences always talk aloud during the performance. Even though they are making complimentary remarks, it is sometimes a trifle disconcerting to the artist."

Mme. Mérö's forthcoming concert tour will include, besides her recitals, a number of appearances as soloist with prominent American orchestras. Among them this season will be her first performance with the Cincinnati Orchestra.

D. L. L.

comes only with the advancing years; I mean experience in all of the many essentials which make the finished artist."

It is significant that Mme. Yolanda Mérö, author of the foregoing statement, has frequently been highly commended because of the virile, masculine quality of her playing. Nevertheless, Mme. Mérö is thoroughly feminine in personality, and, moreover, she obtained all of her instruction from a woman teacher, Augusta Rennebaum, who was in turn a pupil of a woman, Mme. Lina Ramann. It is true that Mme. Rennebaum was later a pupil of Franz Liszt and Mme.

FIRST KALAMAZOO FESTIVAL

Claussen, Middleton and Althouse in Mr. Maybee's Programs

KALAMAZOO, MICH., May 29.—The first annual music festival of the Western State Normal School, Kalamazoo, was given on May 27 and 28. The local soloists were Bertha Shean-Davis, soprano; Ethelyn Walker-Showers, contralto; T. Stanley Perry, tenor, and Clarence Hoestra, baritone. Mme. Julia Claussen, contralto; Paul Althouse, tenor, and Arthur Middleton, baritone, were the visiting soloists.

The chorus consisted of 250 voices from the normal and high school. This chorus did splendid work, with unerring pitch, fine nuances and crisp attacks. It has the promise of being one of the finest choruses in Michigan, under the directorship of Harper W. Maybee. Mme. Claussen was at her best, which is all that anyone could wish. Mr. Middleton aroused his audience to great enthusiasm. Mr. Althouse completed this trio of artists with his fine voice and splendid delivery. E. H.

Henry Russell "Discovers" Good Vocal Talent in Los Angeles

LOS ANGELES, CAL., May 20.—While Henry Russell was here in the interests of his International Academy of Music, he heard a number of local aspirants for vocal fame. Out of the hundred, three emerged who had the approbation of the impresario. These were Minnie Gazzola Love, coloratura soprano, of San Bernardino; Jeanette Colwell, and Aubrey Burns, baritone. Mr. Russell hopes to find \$5,000 for each really worthy voice he discovers, and then he plans to bring

that voice and that five thousand together in his proposed Academy.

W. F. G.

Good Singing in Brooklyn Recital of Catherine Redfield

Catherine Redfield, soprano, a talented pupil of the distinguished concert artist, Mme. Shanna Cumming, was heard in a recital at Historical Hall, Brooklyn, on May 24. The possession of an extraordinarily good voice was shown in the singing of "Tarantelle," by Rossini; selections from "Faust," "Carmen" and "Don Giovanni" and numbers by Brahms, Franz and others. John J. Naven, tenor, assisted in the program, for which Mme. Cumming accompanied at the piano.

G. C. T.

Harold Henry to Teach in Peterborough During August

Harold Henry announced a few weeks ago that he would teach in Chicago only until August 1, at which time he would go east for his vacation, but since then he has received so many requests for lessons during that month that he has decided to depart from his rule and accept a limited number of pupils during the first three weeks of that month. He will spend that time in Peterborough, N. H.

Lillian Abell's Pianism Wins Favor at D. A. R. Reception

Lillian Abell, the young pianist, appeared as soloist at a reception given on May 24 in the Hotel McAlpin by the Knickerbocker Chapter, D. A. R. She played with great success a prelude by Cleve and Debussy's "Jardins sous la Pluie."

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

The American Institute of Applied Music, of 212 West Fifty-ninth street, New York, presented a varied and interesting assortment of musical compositions to a large audience at the Carnegie Hall Chamber of Music, on Friday evening May 28. This is the twenty-ninth successful season of this institution. A piano concerto, in F sharp minor by Hiller began the program, played very well by Watson H. Giddings and Miss Des Anges. Mrs. R. E. Powers displayed a brilliant lyric voice in her group of songs which included Campbell-Tipton's "The Spirit Flower" and La Forge's "I Came With a Song." Grace D. Frank gave Debussy's "Reflections in the Water," Arnold Koch presented Kummer's Fantasie, Op. 115, No. 5, for violoncello, followed by two piano solos, Etude by Chaminade and Rubinstein's "Prelude," played by Elloda Kemmerer. Flora Hardie in Kursteiner's "Invocation to Eros," displayed a beautiful contralto voice, and a musically intelligent interpretation. Alice R. Clausen played well the Liszt Rhapsody No. 11, as did Rose E. Des Anges the D'Albert Allemande and Gavotte, Op. 1. Others who were a decided credit to the school were Annabelle Wood and Miss Lambe, who played the Rubinstein Concerto, Op. 70; Charlotte E. Davis, who gave a Chopin Barcarolle; George Raudenbush, who gave an extremely fine performance of the Paganini-Kreisler Prelude and Allegro for violin, and Saint-Saëns's "Introduction and Rondo Capriccio." Rose Karasek also pleased her audience with a Mozart "Romance" and "Concert Etude" by MacDowell. Mrs. Gladys L. H. Davis sang the aria "Mon Coeur s'ouvre à ta Voix."

The pupils of Charles Kitchell, tenor and instructor in vocal art, presented an interesting program to a good-sized audience on Thursday afternoon, May 27, at Chickering Hall. Assisting was Wilfrid Glenn, bass, soloist of the cathedral of St. John the Divine, among whose numbers were "Bid Me to Live," by Hatton, and "The Horn," by Flegier. Maejone Dawson made a decided impression in Bemberg's "Nymphs and Fauns," and was encored. Ruth Jacobs sang well a group of Weckerlin and responded to the applause with the same composer's "Chants des Amours." Alma Hopkins accompanied efficiently and also sang charmingly Hammond's "Wenn ich in deine Augen seh," Grieg's "Ich liebe dich" and the aria from "Samson and Delilah." Other pupils illustrating with success Mr. Kitchell's splendid work were Mrs. Rolland Howell, Bertha Wank, Mrs. Oscar Bast, Mrs. Nonenbacher and Norma Kimball.

Continuing the serious work which has been done at the Helene Maigille American School of Bel Canto, Mme. Maigille will conduct a Summer session this year, lasting from June 7 to July 24. This course is intended both for teachers and singers and will lay particular stress on tone production and diction, matters which were praiseworthy features of the recital given at the school two weeks ago. A large number of students have already enrolled for the course which, like all the teaching at this school, is under Mme. Maigille's personal direction.

The junior pupils of Sergei Klibansky gave an examination recital on May 26, at No. 213 West Fifty-ninth street. Those participating were Dorothy Beebe, Leah F. Green, Marie Dwight MacDonald, Mildred Ingersoll, Vera Woodward, Genevieve Zielinski, Rene Whipple, Walter Copeland, Virginia Magruder, John M. Sternhagen and Ellen Townsend. Without exception each of Mr. Klibansky's pupils sang with an individual ability which was extremely pleasing, and in an easy and unaffected manner. All the offerings were given from memory. Alice M. Shaw accompanied ably.

Pupils of Ellen Ransom were heard in an attractive program of piano pieces on May 27 in their teacher's studio. The soloists, who won much applause, comprised Margaret Hunter, Dorothy Haynes and Maude T. Doolittle. The latter furnished a treat with Tschaikowsky's Concerto and etudes by Chopin and Liszt. Miss Doolittle was formerly instructor at Oberlin Conservatory of Music. Miss Wilcox, Miss Pihl and James Rose were admired vocal soloists. They interpreted some of Miss Ransom's new songs to the manifest delight of the audience.

Theodore Van Yorx's pupil, Blanche Heyward, soprano, has been engaged for prima donna rôles with the Avitabile-Martelli English Opera Company, at the Palisades Park, N. J.

Among the successful Miller Vocal Art Science pupils under Adelaide Gescheidt's instruction are Bertram Bailey, baritone, who has been engaged for twenty weeks by the Avitabile-Martelli Opera Company, and Mildred Brown, coloratura soprano. Mr. Bailey sang recently with the Van den Berg-Conger Opera Company, scoring a success in "Il Trovatore." Miss Brown gave a recital in Minneapolis on May 21, winning recalls with a difficult program.

The final recital of the season of the junior class pupils of Jessie G. Fenner, the New York and Jersey City teacher of singing, was heard at the Jersey City studio of Miss Fenner on the evening of May 25. The participants included Florence M. Wolverton, Julianne Hermann, Mary Callery, Alice F. Dippel, Florence and Bessie Wolverton, Hilda Spellmeyer, J. Adele Puster, Catherine F. Brown, Mrs. Isobel Klemeyer, Jean Valleau, Lulu Oterson, S. Zazulac, Mrs. Marie Zayonchowski and the Misses Francisco and Towks. The work of all the pupils reflected credit on the teacher. The accompaniments were played by Maurice Lafarge in his usual artistic manner.

Flora B. Lyon, soprano, soloist of the Scotch Presbyterian Church, New York, and also a member of the Euterpe Concert Quartet; with Albert Fischer, basso, gave a joint recital at the Wanamaker Auditorium, New York, on May 24. Both singers are artist-pupils of Theodore Van Yorx, and both reflected great credit upon their teacher in an interesting and exacting program.

Busy Closing Week at Peabody Conservatory

BALTIMORE, May 31.—The Peabody Conservatory of Music, Harold Randolph, director, closed its scholastic term to-day. The exhibition concert took place on May 29. The graduates and holders of diplomas gave diploma recitals, those participating being James W. Cheney, Jr., organist; Bettie D. Rosson, Elizabeth Patillo and Frederick R. Weaver, pianists. Scholarship recitals were given by Benjamin Eisenberg, violinist; Imogen Rothel, organist, and John Wilbourn, tenor. The Pipe and Pedal Club, composed of the advanced organ students,

Dr. Miller Sees His Theories Proved in Performance of Miss Gescheidt's Pupils

Although the singing of the pupils of Adelaide Gescheidt and the presentation of a new cycle, "Panaesthesia," text by Dr. Frank E. Miller and music by Ethel Watson Usher, were of great interest, on the occasion of the musicale in Miss Gescheidt's Carnegie Hall studios on the evening of May 27, by far the most important event of the evening was a lecture by Dr. Miller, with illustrations by several of the pupils.

As far as the musical performance was concerned, it may be commended for its many excellences. The new cycle for solo and ensemble voices aroused great interest because of the ingenuity of the handling of the difficult subject, the fitting nature of the musical setting and the merits of its performance. The first half of the program, devoted to miscellaneous songs, brought forth several students who showed to advantage the results of study of Miller vocal art science. Especially may the singing of C. Judson House, Vernon Carey, Violet Dalziel and Alfred Kaufmann be mentioned.

It would take much space to report adequately the lecture of Dr. Miller and the demonstrations of the students under the direction of Miss Gescheidt. The burden of Dr. Miller's remarks consisted of an exposition of his efforts, through many years, to interest his colleagues and vocal teachers in general in his discoveries, and his final success in collaboration with Miss Gescheidt in presenting the results of the method through more than 100 students. He then briefly

gave an interesting playlet for the benefit of its library fund. The Preparatory Department, May Garretson Evans, superintendent, closed the season with a "Class Night" Saturday evening, May 29. The elementary and the junior orchestras, under Franz C. Bornschein, the singing classes under Henrietta Baker Low and Grace Spofford, and the vocal ensemble classes under Elizabeth Albert were heard in an attractive program.

F. C. B.

TEACH THEORY TO YOUNGSTERS

Special Class Given for Children at Malkin School



Photo by Mishkin
Manfred Malkin, Director of the Malkin Music School

An interesting pedagogic experiment which is being tried at the Malkin Music School, New York, is the first year course in ear training and theory given to children ranging from eight to twelve years. These lessons are given free to youngsters who are pupils of a

separate elementary department in the school. In this way the preliminary training is brought to children to whom it would otherwise be financially inaccessible. Manfred Malkin, director of the school, finds that the youngsters grasp this training eagerly and he believes this system will have a direct influence on the musical development of our young people.

Several new teachers are engaged for the school next season, among them Arthur Argiewicz, the prominent violinist. Mr. Malkin's brother, Joseph Malkin, the Boston Symphony 'cellist, will again teach at the school, with classes on one day each week. Eduard Godere, who has had operatic experience abroad, is to join the vocal department and there is to be a distinguished addition to the piano faculty.

PUPILS' RECITAL OF MERIT

Mme. Niessen-Stone's Singers Greeted with Cordial Approval

An exceedingly cordial audience occupied almost every seat in Carnegie Chamber Music Hall at the vocal recital given by Mme. Niessen-Stone's pupils on May 27. Several excellent voices were revealed under these auspicious circumstances; furthermore, the singers, in most cases, disclosed poise and a striving after the more delicate aspects of their art.

Those heard were Ruth Comstock, Mary Stuart Black, Mrs. Grace Davis, Mrs. Anne Müller, Margaret Hussar, Rhea Silberstein, Herman Lürman, Grace Foster, Elsa Koch, Alice Berning and May Robinson. The audience showed partiality toward Hare's "Tis Spring," sung by Miss Black, a soprano; an aria from "Rienzi," sung by Miss Hussar, mezzo; the trio from "Rosenkavalier," delivered by the Misses Silberstein, Koch and Hussar, and Mrs. Davis's selections by Lange and Purcell. Margaret Sims filled the rôle of accompanist capably.

ERIE'S MAY FESTIVAL

Local Choruses, Orchestra and Soloists Join in Fine Concert

ERIE, Pa., May 29.—The May Festival Concert last evening, given by the Apollo and Rubinstein clubs, combined with the Erie Symphony Orchestra, under the direction of M. G. Williams and Franz Kohler, was a brilliant success. The event was given for charity.

Solo parts were exceptionally well sung by Lulu Sechrist-Sleicher, John Connors and W. G. Horn. Winifred Pleets, a fourteen-year-old soprano, displayed a remarkable voice in the solo of Kremser's "Hymn to the Madonna," sung by the Apollo Club. "The Seven Last Words of Christ," by Dubois was beautifully performed by the combined clubs, orchestra and soloists, Mrs. W. K. Bayer, soprano; G. F. Blanksby, tenor, and F. P. Cavallo, baritone, the latter being the only visiting artist on the program. Therefore, Erie is not only proud of her orchestra and choruses, but her capable soloists as well. Mr. Cavallo won admiration in his solos. The "Ave Maria Stella" by Grieg, was charmingly sung by the Rubinstein Club.

E. M.

Brooklyn Chaminade Club Holds Annual Election.

A musical program in which participated Gretchen E. Near, soprano; Jennie Prescott and Meta Christensen, pianists; Mrs. William E. Evans, contralto, and Mrs. Amelia Gray Clarke and Mrs. Ezra W. Homiston, accompanists, closed the season for the Chaminade Club in Brooklyn, on May 21. The music followed a business meeting, at which Mrs. F. C. Denning was chosen president, to succeed Mrs. Frederick Simpson. This meeting occurred at the home of the director, Mme. Emma Richardson-Küster.

G. C. T.

Russell Summer Sessions for Teachers

Summer normal classes for music teachers and students have been announced by Louis Arthur Russell to take place in the College of Music, Newark, N. J., during the first three weeks of July and a similar three weeks' session in the Dominican Academy at Caldwell Highlands, N. J.



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MAY PETERSON TO TOUR AMERICA NEXT SEASON

Soprano Whose Singing Thrilled Paris to Be Presented in Her Own Country by Music League

May Peterson, the young American soprano, who earned renown in Paris through her singing in opera last year, will make a concert tour of the United States next season, under the direction of the Music League of America. The tour was made possible only by war conditions in Europe, which closed the Opéra Comique in Paris, for which Miss Peterson had been engaged immediately after her remarkable success at the Municipal Opera.

A native of Wisconsin, Miss Peterson's first stepping-stone to higher things musically was in Chicago, where she became a prominent church singer. In Europe she studied with Mme. Barrachia, in Florence; in Berlin, with George Fergusson; in Paris, with Oscar Seagle and Lucien Fugère, and was prepared for her operatic débüt by Jean de Reszke.

The Paris critics regarded the advent of the young American singer as a triumph for the United States and were unanimous in praise of the quality of her voice.

ALBANY ORGANIST HONORED

Dr. Dumouchel's Fortieth Anniversary in One Church Celebrated

ALBANY, N. Y., May 29.—A special service was held at the Cathedral of Immaculate Conception recently in honor of the fortieth anniversary of Dr. Leandre A. Dumouchel as organist at the cathedral. All of the music at the morning mass and at vespers was the composition of Dr. Dumouchel. "Come Down, Holy Spirit," a Pentecostal hymn written for the event, was the feature of the musical program. Among his other compositions given were the processional, "See That Paraclete Descending"; "Kyrie Eleison," "Gloria" and the "Credo."

At both services the choir was accompanied by an orchestra and a quartet, comprising Mrs. John Wallace, soprano; Mrs. James Taffe, contralto; Joseph L. Feeney, tenor, and John J. Fogarty, basso. During the forty years Dr. Dumouchel has rarely missed a service or rehearsal. He was born in Canada of musical ancestry and was organist at St. Paul's church, Oswego, three years before coming to Albany. W. A. H.

"Tale of Old Japan" Feature of Attractive Dayton Concert

DAYTON, O., May 29.—One of the most attractive concerts of the closing musical season was given last night by the Choir of Grace M. E. Church, augmented to fifty voices under the leadership of Gordon Battelle and assisted by the Apollo Club. Despite the downpour of rain the auditorium was packed to overflowing. A feature was the cantata, "A Tale of Old Japan," by Coleridge-Taylor, which was beautifully given under the baton of Mr. Battelle, who is meeting with so much success as a choral leader. The soloists were Olive Wellbaum and Mame Morgan, sopranos; Vernele Rohrer, contralto; S. T. Evans and J. J. Pocock, tenors, and Ellis P. Legler, baritone. Soloists and chorus did splendid work. The accompanist was Clarence E. Day, who played exceptionally well and added a choice organ solo. The Apollo Club sang a group of songs and the program concluded with Pinsuti's "Good Night Beloved," which proved a fine climax to a very interesting event.

SCHERZO.

Five Soloists Well Received in Jersey City Benefit Performance

JERSEY CITY, N. J., May 28.—The best concert ever given here for the benefit of the Jersey Journal Fresh Air Fund took place last evening at the Bergen Lyceum when the artists heard by a large audience were Adelaide Fischer, soprano; Pearl Benedict-Jones, contralto; Florence Hardeman, violinist; Dan Beddoe, tenor, and Royal Dadmun, baritone. Miss Fischer and Mme. Benedict-Jones were well received in their solos, as well as Mr. Beddoe. Mr. Dadmun's singing of the "Song of Alcalá" aroused great enthusiasm, as did his singing later of Moussorgsky's "Song of the Flea." Among Miss Hardeman's offerings were the Vitali Chaconne, which she played splendidly, and a Chopin Nocturne, one of her most admired numbers.

Organists' Guild Gives Program of Music by Harvard Men

BOSTON, May 28.—The New England Chapter of the American Guild of Organists gave the thirty-seventh recital of the season in Appleton Chapel, Harvard University, last evening. The program was made up exclusively of compositions by Harvard graduates and each number was played by a graduate. The vocal numbers, comprising compositions by Arthur Foote, George A. Burdett, Percy L. Atherton and John K. Paine, were sung by the university chorus under the direction of Dr. Archibald T. Davison. Henry L. Gideon, organist of Temple Israel; Ernest Mitchell, of Trinity Church, and Carl Paige Wood, of Taunton, played the organ numbers. W. H. L.

Denver Concerts for Saslavsky Quartet

Early in June Alexander Saslavsky is leaving for Denver, where this year he will take with him the other members of his excellent string quartet, for the purpose of giving a series of concerts in this Western city. The Quartet is at present giving its entire time to the preparation of these programs, which it will continue to perfect throughout the summer and use on the tours of the coming season which are being booked by its manager, Catharine A. Bamman. These tours are in the South during October, and in the Middle West during the early part of February.

Mme. Ziegler Gives Her Second Newark Lecture

Mme. Anna E. Ziegler, director of the Ziegler Institute of Normal Singing, New York, gave the second lecture in her course at the Paramount Theater, Newark, on May 26. In spite of inclement weather, a large audience was present to greet Mme. Ziegler. Her subject on this occasion was "Singing Culture." The facts which Mme. Ziegler disclosed to the audience were brief and to the point, meeting every phase of the question. The singers who illustrated the lecture this time were Mrs. J. F. Beckert, soprano; Linnie Lucille Love, soprano; Isa Macguire, contralto, and Mrs. Rebecca Dubbs Whitehill, contralto. William G. Schwartz was the able accompanist.

SCRANTON ORCHESTRA RE-ENTERS CONCERT FIELD AUSPICIOUSLY



Mrs. Betsy Lane Shepherd, Soprano; Louis Baker Phillips, Conductor, and a Portion of the Scranton (Pa.) Symphony Orchestra

SCRANTON, PA., May 26.—After an absence of three years from the concert field the Scranton Symphony Orchestra was reorganized and gave its first concert since its rejuvenation on May 24. This reorganization is due chiefly to the untiring efforts of Howard J. Fear, the secretary and treasurer of the organization, who, in the face of many discouragements, succeeded in interesting a large list of subscribers and rallying them to the support of the orchestra. Louis Baker Phillips, the conductor, succeeded in surrounding himself with a more competent staff of musicians, and altogether the rejuvenation of the orchestra has been for the better.

Mr. Phillips gave splendid readings of Mendelssohn's "Hebrides" Over-

ture; Schubert's "Unfinished" Symphony, and as a closing number Edward German's Three Dances from "Nell Gwyn" consisting of "A Country Dance," "Pastoral Dance" and "Merrymakers' Dance."

The soloist was Mrs. Betsy Lane Shepherd, soprano, an artist-pupil of John Walter Hall, the New York vocal teacher. Mrs. Shepherd was greeted with tremendous applause on her entrance, but after singing her first number, which was the "Air de Chimène" from Massenet's "Le Cid," she scored a real triumph. As an encore she gave the "Jewel Song" from "Faust." Mrs. Shepherd's singing was marked with intelligence, great beauty of tone and excellent placement. Her final group consisted of Vidal's "O Ye Tears," Wolf's "Wer in die Fremde will wandern," Frank La Forge's "Longing" and Clough-Leighter's "My Lover, He Comes on the Skee."

Omaha Orchestra Plays Unconducted for Solo of Its Director

OMAHA, NEB., May 28.—Henry Cox presented his Omaha Symphony Study Orchestra yesterday in a benefit concert for Eric Erickson, a young violinist whose great promise bids fair to remain unfulfilled by reason of a grave illness. One of the interesting offerings was a MacDowell group orchestrated for strings by Mr. Cox, who was happy in his arrangement of "Long Ago." Mr. Cox played Svendsen's familiar Romance, accompanied (unconducted) by the orchestra. This was accomplished in a way which spoke volumes for the excellence of the training received by the orchestra. Mr. Cox's playing was characterized by purity and breadth of tone and much temperament. Mrs. Cox rendered valuable assistance at the piano. E. L. W.

Under the auspices of the United Irish League and affiliated societies, a meeting was held in Aeolian Hall, New York, on May 28, to celebrate the triumph of Irish Home Rule and the 136th anniversary of the birth of Thomas Moore. In the musical part of the program the soloists were Kathleen Lawlor, soprano; Rosemarie Campbell, contralto; Joseph Mathien, tenor; William F. Hooley, bass; Edith Mae Connor, harpist, and John E. Fitzpatrick, pianist.

Dorothea H. Mansfield, soprano, the soloist of the Brooklyn Evangelical Lutheran Church, was soloist on May 20, at an organ recital given by Dr. Troetschel, the organist of the church, and achieved much success.

Albert M. Mansfield has been engaged as basso of the Temple Emanuel, New York, having been selected from over fifty applicants.

Trustee for Boston Opera Company

At a meeting of the creditors of the Boston Opera Company, held in Boston, May 28, Referee Olmstead named Joseph A. Conry, Russian Consul at Boston, as trustee. His bond was fixed at \$5,000.

Dr. A. T. Davison, university organist and choirmaster at Harvard, has prepared a ten-minute musical program for each morning during the period of final examinations, and students are thus given an opportunity to steady their nerves and go to their class-rooms more confident of success. The lighter pieces, by classical composers, are played.

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Sousa and his band appeared recently at Denver under the management of Robert Slack.

Kenneth S. Usher recently gave a choralcelo recital in All Souls' Unitarian Chapel, Schenectady, N. Y. He handled the fine instrument deftly, evoking much approbation.

Frederick Neil Innes, the bandmaster, has closed a contract with the managers of the San Francisco Exposition to take his Denver band there for a series of concerts in the late Fall.

The members of the Ladies' Chorus of New Haven, Conn., assisted by Mrs. Madeline H. Wood, soprano, and Natalie Gates, reader, gave an enjoyable concert in the Church of the Messiah on May 27.

A move is on foot to establish a department of music in the Women's Club of Charleston, W. Va. At a recent meeting Mrs. Matilda R. Mason was elected chairman and Mrs. H. E. Shadie acting secretary.

Marie Kalbach, who has been director of the voice department of the Penn School of Music, Oskaloosa, Ia., for the last year, has resigned her place and will spend next year in New York in study.

Ada C. Whittemore, violin pupil of Jacques Hoffman, of the Boston Symphony Orchestra, delighted a large number of the members of the Ex-Regents' Club, D. A. R. of Mass., at their meeting at Belmont last week.

Among the recent musical events at Parkersburg, W. Va., was the graduating piano recital of Marie Barrett, in Central Music Hall. She was effectively assisted by Alma Bee, soprano, and the Central Conservatory Orchestra.

The Oregon Agricultural College School of Music, Portland, presented the graduating class in recital on May 27, in Women's Gymnasium. The assisting artists were Ruth Lewis, violinist, and Mrs. G. B. Gaskins, accompanist.

The Woman's Choral Club of Pittsfield, Mass., gave a May concert on May 26 under Eleanore R. Eagan's direction. Assisting artists of worth were Marion A. Feeley, soprano; John F. Gorman, baritone and James F. Callahan.

Bess Ringwald, contralto, a pupil of Thomas S. Callis, was heard in recital at High School Auditorium, Chillicothe, O., on May 26. Her diversified program afforded a good deal of pleasure. W. Andrew McNeilis was the accompanist.

For the first time in a number of years Mrs. Robert L. Cox will remain in Houston, Tex., throughout the Summer. A large number of teachers and singers from various parts of Texas have signified their intention of studying with Mrs. Cox.

The long-standing influence of the Mollenhauers in Brooklyn music was attested by a music festival held at the Academy of Music on May 25, when the big opera house was the scene of a pupils' recital of truly mammoth proportions.

The festival program at Centennial Hall, Albany, N. Y., may 24, given by the choir of St. Mary's Church, with fifty singers, under the direction of Dr. Ernest T. Winchester, organist and choirmaster, marked the choir's first appearance in secular music.

The Clef Club of Northampton, Mass., heard a good program on May 26, offered by Mrs. A. L. Brandegee, Alice Barrett, Mrs. M. K. Crooks, Mrs. Louise Murphy, Ethel Chilson, Mrs. F. W. Bennett, Mrs. C. H. Kingsley, Mrs. H. C. Day and Margaret Gere.

John Chipman, the Boston tenor, having completed his season in that city, has gone to his Summer home at Sandwich, on Cape Cod. Mr. Chipman returns, however, to fill his duties as tenor soloist at

the Shephard Memorial Church, Cambridge, Mass.

The annual public concert given by the pupils from the violin classes of James C. Murray were held in the Holyoke (Mass.) High School Auditorium on May 28. The assisting artists were Mrs. James C. Murray, pianist, and George B. Dowd, baritone.

A crowd totaling about 1,500 crowded the Commencement Hall, Morgantown, W. Va., on May 21, to attend the public school concert by 400 children under the direction of Hermine Wiecking, supervisor. The accompanists were Beulah Pickenpaugh and Genevieve Elliott.

The Holyoke (Mass.) Music Club gave a public benefit concert on May 28. The program, which was well made, was interpreted by Mrs. S. E. Whiting, Mrs. S. R. Whiting, Mrs. T. E. Farr, Mrs. Edward Chase, Mrs. Parsons, Marion Hoffman, Miss Story, Ruth Hubbard and Winifred Lynch.

At Mrs. Edwin R. Hewitt's open air theater on her country estate near Tuxedo Park, an operetta, entitled "The Weeping Pierrot and the Laughing Pierrot," was given the afternoon of Monday, May 31. Einar Linden, Danish tenor; Greta Torpadie, soprano, and George Mitchell, tenor, participated.

The third concert of the subscription series under the auspices of the Civic Improvement League of Charleston, W. Va., was heard on May 25 in the Kanawha Presbyterian Church. The choir, a new organization, sang Schubert's Mass in G. The soloists were Mrs. Matilda R. Mason, Wallace Turner and John Mason.

A good deal of enthusiasm was generated at the concert given under the auspices of the Woman's Political Union recently at the United People's Church, of Schenectady, N. Y. The artists were Edward Rice, violinist; Harold Mott-Smith, cellist; Mrs. Mott-Smith, pianist-contralto, and Annabelle Linwood, soprano.

Mendelssohn's "Elijah" and Haydn's "Surprise" Symphony were performed before a good-sized audience by the High School pupils of Amherst, Mass., on May 28. The soloists were Esther E. Dale, soprano; Mary E. William, contralto; C. L. Hoyt, tenor, and Eugene Stinson, basso. Professor William P. Bigelow directed.

A successful concert was given by the Orpheus and Apollo Singing Societies in Masonic Hall, Bridgeport, Conn., on May 28, under Samuel Brabner's direction. The soloists were Hilda Wilkinson, Edith Hardwick, Lottie Bennett, Louis D. Ginand, Walter Smith, A. E. Aube, Constance Neale, Thomas Smith and Nellie B. Price.

Viola Davenport Fuller, soprano, artist pupil of Miss Munger, of Boston, was heard in recital at the Munger studio on May 27. Mrs. Fuller was assisted by Virginia Walker, harpist, and S. C. Coburn, pianist, two compositions by the latter appearing on the program. Mrs. Fuller sang French and English songs in a fascinating manner.

Piano pupils of Edna Northrop, assisted by Esther Berg, soprano, gave a recital in Miss Northrop's studio in Bridgeport, Conn., on May 29. Those to appear were Eunice Newman, Dorothy Northrop, Cora Anderson, Katherine Zumstag, Christine Newman, Virginia Ives, Louise Crawford, Dorothy Bedwarth and Isabel Gregory.

"H. M. S. Pinafore" was successfully presented by the Ashland Choral Club in the Opera House on May 21. The work was under the direction of Nelson Weedon. Ruth Alexander presided at the piano and the principals were F. B. Moore, H. A. Davidson, G. S. Battelle, J. S. Hager, Henry Meade, Martha M. Moore, Mildred Lewis and Mr. Weedon.

At the annual meeting of the Bridgeport (Conn.) Wednesday Afternoon

Musical Club in North Church Chapel, Mrs. George W. Wheeler was re-elected president. The executive board, which was also re-elected, includes Mrs. DeVer H. Warner, vice-president; Mrs. Lewis F. Hall, recording secretary; Mrs. Jennie Wilcox, corresponding secretary, and Mrs. Charles S. Cole, treasurer.

The first correlative program of the Parkersburg, W. Va., Euterpean Fraternity, W. M. Derthick, founder, was given in Y. M. C. A. auditorium on May 25. Participating actively were Dr. G. E. Bartlett, Mrs. A. G. Lancaster, Mr. Derthick, Julia A. Williamson, Marie Boette, Mrs. W. H. Wolfe, Jr., George B. Dana, Ada Weyer, Frances D. Johnson, H. E. Odgers, Seva Wise, Clinton B. Stewart and Elizabeth Ruddell.

An excellent recital was given by the pupils of Mrs. J. D. Slayden in the latter's studio, Clarksville, Tenn., recently. The program was made up of piano, violin and vocal music interpreted by Frances Stainbrook, Margaret Hyman, Mary Small, Eleanor Daniel, Adele Cross, William Hayes, Ruth Winn, Nellie Manson, Cornelia Rollow, Clara Manning, Alberta Brandau, Eleanor Daniel and Dorothy Ruddell.

The Woman's Club of Graton, W. Va., gave its Spring concert in the Willard Hotel on May 25. The program was interpreted by Mrs. J. B. Moran, Mrs. Vaughn Kerr, Mrs. E. F. Clark, Harriett Schroeder, Mrs. John Gherkins, Nina McDade, Nellie McGrady, Mrs. J. W. MacPhail, Mrs. C. F. Schroeder, Mrs. H. W. Chadduck, Mrs. A. S. Warner, Mrs. Georgie Ahrendts, Mrs. A. O. C. Ahrendts and Louise Byers.

Clifton Andrews, tenor, and Maurice Eisenberg, cellist, were the soloists at the Field Night, May 18, at the Florestan Club, Baltimore. Katie Bacon, the young English pianist, chose an entirely classic program for her fourth recital of the Monday evening series which she has been giving throughout May at Arundell Hall, Baltimore. Arthur Newstead, the instructor of Miss Bacon, played orchestral accompaniments at a second piano.

In Masonic Temple, Brooklyn, on May 27, a good program was heard on the occasion of a testimonial concert given Mrs. Fannie Kurth-Sieber by pupils. Assisting artists were Frank X. Doyle, tenor; Albert C. Spooner, baritone; Louise Housemann Biggers, contralto; William Armour Thayer and Sidney Dorlon Lowe. A diversity of songs was presented, ranging from operatic selections and *lieder* to lighter concert numbers and plantation songs.

The Maeterlinck-Fevrier "Monna Vanna" was a special "Artists' Night" subject at the eleventh biennial convention of the Iowa Federation of Women's Clubs held in Iowa City, May 18 to 21. Havrah Hubbard and Wells Weston were heard in it and in "Hänsel und Gretel." Arrangements have been made whereby the weeks of October 25 and November 1 will be devoted wholly to Iowa for the giving of the Hubbard "Opera Talks" next season.

Pupils of Louis J. Bangert gave a song recital in Orpheus Hall, Buffalo, N. Y., on May 24. An interesting feature was eight canons for women's voices by Mandyczewski. The soloists who appeared were: William W. Kraft, Chester B. Turner, Elsie L. Gentsch, William S. Jarrett, Rowena De La Barre, Evelyn Jenkins, Clarice E. Biehdon, Mary L. Conover, Florence Reid, Mary Van Gorder, Julia M. Boettger, Mrs. George A. Vincent and Roy C. Morgan.

George D. Thompson, pianist, presented an exacting program on May 28 in Washington, D. C. The pianist was assisted by Edgar Paul, tenor. Under the direction of Mrs. L. R. Boyer, the newly organized choir of the Church of the Ascension was heard for the first time on Sunday last. William Jensen presided at the organ. The choir promises to live up to the standard for which this church has been recognized during the past year under the direction of Albert Harned.

Albert Riemenschneider, of Baldwin-Wallace College, Berea, O., concluded his series of recitals on the new organ in the Fanny Nast Gamble Auditorium on May 16. The recitals have been largely attended. Mrs. Riemenschneider gave Schubert's "Die schöne Müllerin" before the Conservatory students on May 17. The monthly student recitals in Recital Hall were concluded on May 3 and the annual students' recital was scheduled to take place in the Auditorium on May 29, sixteen students participating.

Successful pupils' recitals have recently been given in Portland, Ore., by Frank T. Chapman and Pauline Miller Chapman and Franck G. and Beatrice Eichenlaub. In the Eichenlaub recital the playing of an Ensemble Club of forty violinists was a feature. The annual meeting of the New England Conservatory Club of Portland was held at the residence of Mrs. David Mackie on May 12. The opera of "Louise" was the subject of study and solos were given by Agnes Watt, Edith Patterson, Aileen Brong and Mrs. Mackie.

Pupils of M. Maude Bancroft gave their annual May music festival recently in Worcester, Mass., assisted by Dr. A. J. Harpin, bass, and Stella L. Marek, violinist. Edward R. Richards, violinist, assisted pupils of Anna Picard in their annual "Soirée Musical." Arthur Hanson's string quintet made its first public appearance in an impromptu musical, assisted by Phyllis Dearborn-Rogers, contralto, and T. H. Ryan, tenor. The members of the quintet are C. Arthur Hanson, William S. Sargent, Charles Myer, A. Clifford Stoughton and Walter M. Rogers.

A piano recital of exceptional merit was given recently in the Washington studio of Felix Garziglia by Florence Stonebreaker. Under the direction of John S. Thiemeyer, the choir of Trinity Lutheran Church, and piano pupils of Mr. Thiemeyer gave a very delightful program. In addition to the choir, those taking part were Mary Keller, Vera Ellett, Louise Hoyberger, Roland Thompson and Louise Miller. At the home of Mr. and Mrs. Arthur Ramsey a musicale was given recently, introducing Carolina Curtiss, a sixteen-year-old singer of New York, and Sylvia Lent, violinist, twelve years old.

Mildred Isabelle Wilder gave a delightful musicale recently in Worcester, Mass., at the Levanna Club rooms, under the title, "An Evening With the Masters." She was assisted by Henry M. Boland, tenor. Pupils of the Grant-Morse School of Music gave their closing recital on May 30. The participants were Sherman Carlson, Esther McElroy, George Kelstrand, Robert Johnson, Ada Morse, Laura Paquette, Ernest Holt, Paul Athstrom, Victoria Moore, Annie Fanning, Winifred Gwyther, Josie Frazier, Elizabeth Flynn, Harold Fenwick, Rebecca Coonen, Luminia Gendron, Everett Wusman, Beatrice Ham, Rita Sullivan, Winifred Reynolds, Earle Orcutt and others.

During the closing weeks of the Maryland College for Women, Lutherville, the music department, of which Howard R. Thatcher is the director, offered several diploma recitals. Margaret Williams gave an organ diploma recital, and Gertrude Thompson, a piano diploma recital. A certificate recital was given by Ida Cornwall, Susan Brassington and Elma Cliver. In a recital by the advanced students those taking part were: Irene Bruch, Bernice Loeb, Helen Hoff, Margaret Williams, Ruth Hawthorne, Julia Hirsh, Ida Cornwall, Elma Cliver, Helen Wright, Gertrude Thompson, Francis Riley, Elizabeth Gast, Helen Hamm, Dorothy Willson, Margaret Morehead and Lucile Hunsberger.

In the closing meeting of the Monday Musical Club of Albany, N. Y., on May 25, the instrumental program was arranged by Florence Page. A double quartet, comprising Mrs. J. Malcolm Angus and Mrs. Raymond N. Fort, first sopranos; Mrs. Walter L. Hutchins and Mrs. William B. Smith, second sopranos; Mrs. Horatio S. Bellovs and Mrs. Alfred Roberts, first altos; Mrs. Howard Ehemann and Mrs. W. D. K. Wright, second altos, sang several numbers under the direction of May Melius, with violin obligato by Mrs. Peter Schmidt. Others who contributed to the program were Mrs. Shubal F. Kelly and Esther Keneson, piano duet; Elsie Van Guyling and Mrs. E. B. Willis, piano solos; Elizabeth Kreuger, soprano solo, and Mrs. Peter Schmidt, violin solos.

The concert given in Indianapolis for the benefit of the Marion County Sunday School Association on May 25, at the Coliseum, attracted 5,000 persons. A short program played by the News-Newsboys' Band, under the direction of J. B. Vandaworker, preceded the regular program in which the children's chorus, E. B. Birge, director; the News-Glee Club, J. F. Frey, director; Helen Warrum, soprano; Marie Dawson, violinist, and Mmes. S. K. Ruick and Anna Dawson, accompanists, participated. Miss Warrum's numbers formed a good part of the success of the evening.

PEABODY SUMMER SCHOOL ENGAGES MR. CONNELL

Noted American Baritone to Head Vocal Department at the Baltimore Institution

BALTIMORE, May 29.—Horatio Connell, the distinguished American baritone, will head the vocal department at the Peabody Summer School which will be in session from July 1 to August 12. Mr. Connell will fill the vacancy made by the



Horatio Connell, Who Will Head the Vocal Department of the Peabody Conservatory Summer School

sudden decision of Mr. Fermin to visit his daughter in Holland.

The appointment of Mr. Connell is regarded as a particularly important achievement for the Peabody School as he is acknowledged in all the principal cities of America and Europe to be one of the most successful baritones on the concert platform. A native of Philadelphia, Mr. Connell began his vocal studies in that city and completed them in Europe. Within a year or two after his professional débüt abroad, the baritone was rated as one of the best *Lieder* singers in Germany, and his first season in England gained him recognition in that country in the field of oratorio. He was no less successful as soloist with the leading orchestras, appearing with the London Symphony, Sir Henry Wood's Orchestra, the Halle Orchestra of Manchester, conducted by Dr. Hans Richter, and

the Liverpool Symphony Orchestra, among others. At Covent Garden he was engaged as one of the leading baritones and for two seasons was entrusted with important rôles.

Mr. Connell made his first tour of America five years ago and has continued to appear each year in this country with increasing popularity.

NO TIDINGS OF HAMISH MACKAY

Singer's Wife Forced to Abandon Hope of "Lusitania" Victim

Fay Foster, the pianist-composer, has received a letter from Mrs. Hamish Mackay, dated May 15, which is the first word from the other side regarding the fate of the Scotch baritone. Mrs. Mackay says she has been compelled practically to abandon all hope. She was, herself, so prostrated by grief that she was unable to go to Queenstown, but she sent representatives who were unable to find any trace whatever of Mr. Mackay.

The only word she could get concerning him was that he sang, attired in his beautiful Scotch costume (an exact replica of the dress and ornaments worn by Prince Charles Edward Stuart), at a concert which was held on board the ill-fated liner the Thursday night before the disaster. No one could be found who saw him after that.

GRAND RAPIDS CHORUS HEARD

Hartley Singers Do Excellent Work—Young 'Cellist's Success

GRAND RAPIDS, MICH., May 29.—The St. Cecilia chorus, with Walter Hartley, director, assisted by Edythe Reily, cellist, gave a fine concert last Wednesday evening at the St. Cecilia Auditorium. It was probably the best concert of women's voices heard in the city. The chorus was assisted by Grace Browning, Mrs. Caroline Heth, and Mrs. Reuben Maurits, soloists. Miss Browning's difficult solo in "Pan," by David Stanley Smith, was sung with artistic effect. Mrs. Maurits' and Mrs. Heth's solo work in Horatio Parker's "Seven Greek Scenes" was most satisfactory.

Miss Reily has just returned home after two years' study and she fulfilled all expectation. She plays with a maturity of poetical understanding and splendid technique. Mrs. Monroe Dunham was a most adequate accompanist.

E. H.

City, July 13; San Francisco (Panama-Pacific Exposition), July 15, 16, 17, 18; Los Angeles, July 19, 20; San Diego (Panama-California Exposition), July 21, 22.

Reardon, George Warren.—Yonkers, N. Y., June 18.

Rogers, Francis.—Framington, Conn., June 5.

Seydel, Irma.—Auburndale, Mass., June 8; Boston, June 12.

Shaw, Loyal Phillips.—Providence, R. I., June 6; Kingston, R. I., June 15.

Simonds, Raymond.—Pomfret, Conn., June 15.

Sundellus, Marie.—Tour Minneapolis Symphony Orchestra, Apr. 11 to June 15; Panama Exposition, June 20-28.

Webster, Carl.—Madden, Mass., June 28.

Wells, John Barnes.—Seabright, N. J., June 25; Spring Lake, N. J., July 27.

Orchestras, Quartets, Choruses, Etc.

Gamble Concert Party.—Carlisle, Ky., June 18; Nashville, Tenn., June 21, 22; Ackley, Ia., June 24; Waterloo, Ia., June 26; Decora, Ia., June 27; Northfield, Minn., June 30; Faribault, Minn., July 1; Fairmont, Minn., July 3; Redfield, S. D., July 9; Huron, S. D., July 10; Brookings, S. D., July 11; Pipestone, S. D., July 12; Canton, S. D., July 14; Boone, Ia., July 18; Indiana, Ia., July 20; Falls City, Neb., July 21; Phillipsburg, Kan., July 30; Holdredge, Neb., Aug. 2.

Minneapolis Symphony Orchestra.—Duluth, Minn., June 5 and 6; arrive in Minneapolis, June 7.

Sousa and His Band.—Panama-Pacific Exposition, San Francisco, Cal. (nine weeks to July 23, inclusive); Willow Grove Park, Pa., Aug. 15, 29 consecutive days; Pittsburgh Exposition, Sept. 13.

Tollefson Trio.—Round Lake, N. Y., Aug. 6, 7.

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Artists Who Paid Music's Tribute at Funeral of Charles Frohman



Reading from Left to Right: William Wheeler, Mary Jordan, Mark Andrews, Kurt Schindler, Frank Croxton and Inez Barbour

IN the musical program at the funeral exercises at Temple Emanu-El, New York, for Charles Frohman, the noted theatrical manager, who went down on the *Lusitania*, the singers were Inez Barbour, soprano; Mary Jordan, contralto; William Wheeler, tenor, and Frank Croxton, bass. Mark Andrews, formerly organist of the synagogue, presided at the organ, and Simon Schlager, cantor, also took part.

Mr. Wheeler sang Spicker's "Why Art Thou Cast Down?" with the choir in an

affecting manner, and the choir sang Handel's *Largo*. Miss Jordan, not Josephine Jacoby, as stated erroneously in MUSICAL AMERICA last week, delivered with deep feeling "Oh, Rest in the Lord" from Mendelssohn's "Elijah." Mr. Andrews opened the service with Mendelssohn's "On Wings of Song" and Tchaikovsky's *Andante Cantabile*, Op. 11, and later played Chopin's Funeral March. The program was under the direction of Kurt Schindler, choirmaster of the synagogue.

FINAL MONTREAL CONCERT

McCormack Sings to Throng in City's Last Important Event

MONTREAL, CAN., May 28.—What was probably the last important concert of this season in Montreal was the recital which John McCormack gave in the Arena. Nearly 5,000 persons turned out to hear the celebrated artist and gave every proof of being delighted by his work.

The concert which was to have been given by the Russian Symphony Orchestra had to be cancelled owing to the small advance sale.

E. G.

Harold Bauer in Montclair Recital

MONTCLAIR, N. J., May 28.—Members of the Outlook Club filled every one of the 800 seats of Hillside Auditorium this evening to listen to a piano recital by Harold Bauer. The program, with few exceptions, contained numbers that are familiar and dear to the student and concert goer. Mr. Bauer's playing throughout was marked by the breadth of his musicianship and his positive mastery of all keyboard difficulties.

W. F. U.

Give Original Works in Concert of New York Women's Orchestra

The closing concert of the Women's Philharmonic Society of New York, Madeline Hobart Eddy, conductor, took place recently before an audience which filled St. Matthew's Hall. Haydn's Fourth Symphony, the principal offering, received an adequate interpretation. A good impression was also made by a

"Reverie," written by Miss Eddy, the conductor. Claude Warford was the announced soloist, but in his indisposition the place was ably filled by Carl Rupprecht, who contributed a number of songs and was accorded hearty applause. Two compositions by Homer N. Bartlett, who presided at the piano, opened the second part of the program. They were well played by the orchestra. Margaret Krauss, concertmaster, gave a brilliant interpretation of Leonard's "Souvenir de Bade." She displayed much fire and virtuosity.



Eliot Gregory

Eliot Gregory, the author and painter, who was a member of the board of directors of the Metropolitan Opera House and one of the founders of the New Theater in New York, died on June 1 in his apartments at the Stratford House, No. 11 East Thirty-second street. He was born in New York sixty-one years ago.

Frank Prior

Frank Prior, prominent in German singing societies of Brooklyn, died at his home in that borough on May 25 at the age of fifty-two.



HELEN STANLEY

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WANTS TO TEACH AMERICAN GIRLS ART OF DANCING

Albertina Rasch, Première Danseuse, Intends to Open a School in New York Some Day—Convinced That There Is Much Talent Hidden in This Country.

A LITTLE person, with one of the most attractive pairs of black eyes imaginable, is Albertina Rasch, the première dancer, last seen in New York with the Century Opera Company. She left New York on June 3 for Los Angeles, where she will superintend the arrangements of the ballet for Horatio Parker's new opera, "Fairyland." Mr. Parker wrote in this work a solo dance especially for Miss Rasch.

The career of a *première danseuse* was really forced on Miss Rasch, not by her parents, who were opposed to a professional life, but by her destiny.

"Abroad," she told me, "the children, from their earliest years, hear only the best music. This is not planned; it is just the natural thing. So it is with dancing. Many European children are sent to the various ballet schools, not to become professional dancers, but just that their bodies may become as agile as their minds.

"So it was that my mother sent me, at the age of seven, to the Imperial Ballet School in Vienna, where I remained until I was nine, before any definite decision was made about my future. During that period, however, I often danced with the other pupils at the soirees given by the King. Finally the gentleman who was then the head of the royal theaters in Vienna asked my mother to allow me to remain at the school. At first she did not want to, but was at last persuaded, and I remained for seven years longer. At last I made my débüt as the première in 'Coppélia.'

"Since I have been in America I have watched American girls closely, and I have come to the conclusion that there is absolutely no reason why they should not become as great dancers as any of the Europeans. It is ridiculous to place American girls in a class by themselves, for they are really of European blood, and, therefore, the temperaments cannot vary greatly. It is an absurdity to state that American girls are not fit for the ballet. I have several in mind now who, though they have not had much training, show unmistakable signs of great talent.

"Seeing these girls and learning the attitudes of various persons toward this work of the ballet school have made me come to a decision. Just as soon as I am able I shall open a school here in New York for the training of American girls for this work. I may not be able to do this for several years, as it will require a great deal of financial support. I would not care to undertake it except as a truly artistic matter, however, and not as a money-making one. After I had trained these girls for several years I should like to take them on tour, just as Pavlova has done with her Russians.

"I have seen girls here whose forte would no doubt be æsthetic dancing, and other who would make wonderful character dancers. You see there is nowhere a greater versatility to be found



Albertina Rasch, Première Danseuse, Who Is to Appear in the Los Angeles Production of Horatio Parker's Prize Opera, "Fairyland"

than right here! Why not take advantage of it?

"While I am a great believer in technique, I think that it can be carried too far. Some persons will say that this or that person is a greater dancer because she can twirl about two or three times more than someone else. How absurd! Whether one makes thirty or thirty-two turns, what is the difference artistically? In my school I hope to bring foremost not the thought of the mechanical in dancing, but always the artistic. It is one of the greatest mistakes a teacher can make to persuade a pupil that there is anything mechanical in the great art of dancing." AVERY STRAKOSCH.

Decision Reached in English Contest for String Quartet

The following letter has been received by MUSICAL AMERICA from the editor of the *Music Student*, London: "As to the Cobbett competition for string quartet; 1915, the first prize of £25 in the phantasy section of the above competition for a 'conversation quartet' (held in connection with this paper) has been awarded to Albert Sammons, his phantasy quartet completely fulfilling the conditions laid down. A further prize of £25 for the best quartet written in sonata form remains, and the award will be made next month."

New Building to Be Center of Rochester's Musical Life

ROCHESTER, N. Y., May 22.—In the Fine Arts Building, now in process of construction, it is expected that Rochester will find a long needed music center, which will add greatly to the city's musical impetus. This achievement is due

to the perseverance of Walter Bentley Ball, the local baritone. There will be thirty-six studios in the building and six little art shops on the ground floor, the building being eight stories high. On the third floor there will be a large hall for concerts, holding 400 persons, which will make it larger than the only other concert hall of medium size now available—the Genesee Valley Club ball-room. There will also be a small recital hall and the top floor will be used as artist studios. The building is to be completed on September 1. M. E. W.

FEWER PARK CONCERTS IN NEW YORK THIS SUMMER

Appropriation for Music Greatly Reduced by Board of Estimate—Season Begins in July

New York will have a shorter season of concerts in Central and other parks this Summer and in answer to complaints on that score, Cabot Ward, Commissioner of Parks, has explained that the curtailment has been made necessary by the action of the Board of Estimate in reducing the appropriation.

In other Summers concerts have been given in Central Park in June, prior to the opening of the regular season. These June concerts will be omitted this year and, in addition, the number of concerts in the regular season will be cut from seven a week to two or three, beginning in July.

Supervision of music in the parks and on the piers has been placed this season under the management of the Park Department, where formerly the music on the piers was under direction of the Dock Department. It is said that in other years \$17,000 has been appropriated for pier concerts and \$54,000 for park concerts, while this year \$25,000 is all that is allowed for both.

Composers' Night at Baltimore Club

BALTIMORE, May 26.—The Florestan Club brought its series of musical "field nights" to a most interesting close on May 25 with a recital devoted to the works of musicians who are members or ex-members of the club. The program comprised the following: George F. Boyle's Berceuse, Serenade, Ballad and "Morning," played by the composer; Charles H. Bochau's Nocturne for 'cello and piano, played by Bart Wirtz and the composer; six songs by Theodore Hemberger, sung by Stephen B. Steinmüller, with the composer at the piano; George Siemone's Septet, played by Frederick H. Gottlieb, Max Landow, Mr. Hemberger, Franz C. Bornschein, Mr. Bochau, Mr. Wirtz and Edward M. Moffett. Mr. Siemone was given an ovation.

F. C. B.

Boston Orchestra Arrives Home

BOSTON, May 31.—Exactly three weeks, almost to an hour, after its departure for the Panama-Pacific Exposition in San Francisco, the Boston Symphony Orchestra detrained this afternoon at the South Station, after the longest and the biggest trip in its history. The orchestra came back with Charles A. Ellis, manager, and William H. Brennan, business manager, in charge. Dr. Muck and Mrs. Muck did not return. They parted with the orchestra at San Francisco, bound upon a sight-seeing tour of the West. They are at present in the Yosemite. They expect to return to Boston in July. Sylvain Noack, the second concertmeister, who is to be married this Saturday in Salt Lake City, was another who did not return to-day. O. D.

46,000 IN AUDIENCES OF BOSTON SYMPHONY

San Francisco Engagement Completed—The Arrival of Saint-Saëns

Bureau of Musical America,
1101 Pine Street,
San Francisco, May 27, 1915.

THE Boston Symphony Orchestra concluded its Exposition engagement with a special Wagnerian concert and starts this afternoon on its home-ward trip. Thirteen concerts were given in thirteen days, four of these being matinée performances as the orchestra did not play on Saturday or Sunday evenings. The returns have not been completely tabulated, but Impresario W. H. Leahy this morning gave the following approximate figures for MUSICAL AMERICA: Total paid admissions, 46,000; receipts, \$65,000; paid to the Boston Symphony Orchestra, \$60,000.

Manager Leahy brought the orchestra to San Francisco at a guarantee of \$60,000. The \$5,000 in receipts above the guarantee will probably not meet the expenses, but Manager Leahy considers the engagement a triumph, nevertheless.

The largest receipts were those of the first Wagner night, when \$6,564 was taken in, and the attendance was 4,300. The attendance never ran below 2,500. The special concert last night was devoted to Wagner. Manager Leahy claims that the patronage returns have established a new record and that never before did a symphony orchestra play to so many persons in thirteen consecutive days.

Saint-Saëns arrived last Friday. He attended some of the Boston Symphony performances and last Sunday afternoon heard with great approval Dr. Muck's interpretation of his C Minor Symphony, No. 3, for Orchestra and Organ, Op. 78. Wallace A. Sabin played the organ part. Saint-Saëns recalled that, at the time of his previous visit to America in 1906, the same symphony was played by the orchestra in Boston. Dr. Muck conducted and the composer himself was at the organ.

Although submitting to newspaper interviews, Saint-Saëns has said very little. The only important statement beyond what was contained in the MUSICAL AMERICA interview last Saturday, is the following, in regard to his new orchestral work, "Hail, California:"

"I have sought to give the idea of a land of flowers, such as I imagined California to be, and as I now know it. The picturesque bustle of the Fair is indicated. I have used characteristic melodies to suggest the Spaniards, who were the first dwellers here; the 'Marseillaise' tells of the pioneer labors of France in digging the Panama Canal, and the 'Star-Spangled Banner' reflects the genius of the great people who completed the great work."

"I believe," he further said, "that my visit to San Francisco will fill me with a disposition to write something which may embody my impressions of this wonderful country and this wonderful people. I have nothing in hand just now, but I expect to compose as long as I live."

Anna Pavlova and her company are at the Cort Theater for this week and next, drawing large houses.

THOMAS NUNAN.

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